RUDOLF KOCH

LETTERER TYPE DESIGNER TEACHER

GERALD CINAMON

FOREWORD BY HERMANN ZAPF

Biography, Typography, Design

RUDOLF KOCH (1876-1934) was one of the foremost typographers, type designers, and letterers in Germany during the early 20th century. His contributions to these art forms are still being studied around the world. This important biographical study of Koch and his work is the first authoritative reference to appear in English.

Koch was also a brilliant illustrator and book designer. Inspired by the examples of English book typography, the lettering of Edward Johnston, and the activities of William Morris, Koch founded the Offenbacher Werkstall. It was here that Koch and his co-workers achieved world-wide admiration.

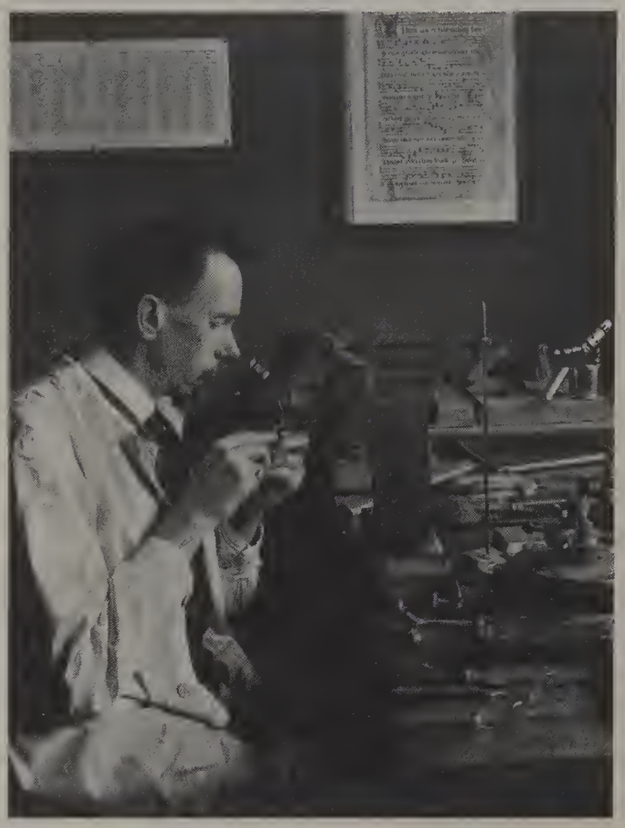
This comprehensive, well-written biography is illustrated with over 300 reproductions, many seen here for the first time in decades. Author Gerald Cinamon chronicles Koch's life almost month by month and includes numerous articles written by Koch but never published in English.

This work is essential reading for those students and scholars interested in Rudolf Koch, German typography, or historical typefaces. Fellow German typographer Hermann Zapf has said, "this book was the best on Koch I ever read."

RUDOLF KOCH

LETTERER
TYPE DESIGNER
TEACHER

RUDOLF KOCH



LETTERER
TYPE DESIGNER
TEACHER

GERALD CINAMON

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FOREWORD
BY
HERMANN ZAPF

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Where measurements are given, height precedes width.

Title page: Koch at work-table, 1931: Collection Klingspor Museum. Photo: Ed. Meyer, Offenbach a.M.

To a wonderful family

Diana

Sara and Geoff,
Tess and Chloë

Kate and David,
Sam and Polly

Hannah and Mark,
Meg and Jack

Beth and Manoj,
and Yamini

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FOREWORD BY HERMANN ZAPF

Because of the political circumstances in Germany in the Thirties I was unable to study electrical engineering as I had hoped. I was in my teens then, a common time to be depressed, but suddenly everything changed for me when, in 1935, I visited Rudolf Koch's memorial exhibition in my hometown Nuremberg. I was so impressed by his work that I decided on my future career to become a calligrapher but unfortunately I had to do it by myself. (Because my father was too politically engaged in Nuremberg before 1933 I was not allowed to attend an art school or technical institute.)

I bought two books: Rudolf Koch's *Das Schreiben als Kunstfertigkeit* (Lettering as an Artistic Skill) and Edward Johnston's *Writing and Illuminating, and Lettering*, a basic reference on the historic sources and tradition of letterforms. However, after a few years of learning from Koch's instructions I felt his expressionist style was not the way I wanted to follow. Although I admired the spirit of the work of Koch and his co-workers, it was to Johnston's teachings that I turned. His influence was especially strong in my designs for roman and italic alphabets; Koch's influence appeared in my interpretations of Fraktur letterforms.

In 1938, when I was 19 and now living in Frankfurt, I joined the printing studio of Koch's son Paul, Werkstatt Haus zum Fürsteneck. (Rudolf Koch had died in 1934.) I met Koch's widow Rosa Koch and the daughters Ursula and Lore, both working in the studio's weaving room. In addition to the commissions of lettering in Paul Koch's studio, I was also involved with the typography of songbooks, and soon wanted to combine the rules of Koch and Johnston to create more simplified letterforms based on historical models. I tried to develop a much more disciplined lettering style influenced by the typographic exercises which I did in the studio.

The powerful expressionist style of Rudolf Koch was too personal for me and I had no wish to copy it. I had the same objections to the methods of Rudolf von Larisch, another writing master of the early twentieth century. His main pre-occupation was with the uni-stroke letterform used decoratively, with a touch of Viennese Art Nouveau. Rhythm was more important to Larisch than legibility. To me, influenced by typography, the essential basis for any letterform is legibility.

Edward Johnston, compared to Larisch and Koch, provided me with the classic method of learning lettering. All three were great masters – but so totally different in personality and teaching. It was not so easy for me to find a satisfactory combination of Koch and Johnston for my own studies at the Werkstatt as everything there was so dominated by the tradition of Koch.

To understand the work and personality of Rudolf Koch we must respect the deep experiences and impressions of the inferno of World War I. Koch was searching, like many other people of the post-war generation in the Twenties, for a new world – a better world. He found this in his religion, others in Germany too often in radical political movements. Koch's religiosity and religious engagement within his work and his daily life was sincere and honest. But a generation which lost all its illusions and which saw in the war the terrible cruelty of man needed an answer for a new beginning.

We must not forget the situation in Germany at that time. Life was overshadowed by the Treaty of Versailles, which destroyed not only the economy and democracy in Germany, but pushed aside the hope for a better future and fundamental of living. The occupation of the Rhineland by French troops, the runaway inflation of 1922-3, combined with

harsh reparations dictated by the Treaty, ruined the country and was the fertile soil for the political turbulence which led so many people to follow the flags of extreme political leaders. Versailles was poison for the democracy of the young German Republic.

Rudolf Koch's patriotism must be seen in these political and economic conditions. Koch was proud to be a German – this has nothing to do with nationalism. It was the same feeling for him as for a Frenchman towards his nation, or Americans have to be a citizen of the United States of America. Koch's fundamental principle was his absolute faith in Christianity, connected with tolerance towards his Jewish friends. The best example is his loyalty to and close friendship – even after 30 January 1933 – with Dr Siegfried Guggenheim, Fritz Kredel and Berthold Wolpe. He was not at all a fanatic or missionary. He showed in his work an impulsive openness of feeling, his heart embedded in his teaching by humour and joyousness.

His craftsmanship as a teacher, a father figure inspiring young people, was unique and everywhere gained him respect. Koch's spontaneous and impulsive force with which he put his letterforms on paper was the opposite of the planning principles of the Bauhaus and their rigid ideas after the move to Dessau. Their philosophy of design was very dogmatic.

Rudolf Koch must be seen in the cultural life of Germany in the Twenties and in the arts and crafts tradition of William Morris, the man and his work which Koch admired throughout his life. Morris's fundamental intention to use manual labour, and to reject the machine, was the same. Koch never called himself an artist, but always a simple craftsman.

All this seems to be the opposite of our digital age, of an abstract world of forms and manipulation of forms, of inferior copying of the great heritage of our past by the endless variations provided by today's computers.

Today we may see, in the individual atmosphere in which Rudolf Koch worked, a late representative of a world in which the crafts were executed with devotion and with a personal association to the subject. Again, a connection with William Morris: daily work to be done as an integrated part of life, not simply as a job to earn money, to earn money quickly.

Hermann Zapf Hon. RDI

INTRODUCTION

This is the first extensive biography and study of Rudolf Koch and his work to appear in English.

In these pages, in addition to my own text, I have used the writings of Koch and his contemporaries to form a 'portrait' of Koch and his work. A few later writers are quoted at the end of the text to add to this portrait.

The reader will find almost every article written by Koch, even more than appear, to my knowledge, in German bibliographies. I find it remarkable that many have not previously been translated, even during Koch's own lifetime. Perhaps the decade of the 1930s was hardly the time for English-speaking enthusiasts to extol aspects of Germanic culture, for he was the very essence of German mysticism, that aspect of the national character that we often find so disturbing. After Koch's death the dominating influence of this historically-inspired letterer waned and, for generations of young letterers, was almost non-existent. Lettering and type design had moved on, inspired by more forward-looking sources. But today there appears to be a growing interest in his work among American and British letterers and designers. What aroused my interest and curiosity in his work was how the fascinating examples I had seen illustrated fitted into his life. Several years' research revealed to me many interesting and unexpected aspects of his life and achievements.

Letterers, type designers and design historians may find of interest the many publications noted in the appendices and Bibliography; I hope these will lead to further studies and appreciation of the many creative men and women who worked with Koch at Offenbach am Main during this particularly fascinating period of German design.

Full entries to the quoted references will be found in the Bibliography (pp. 194-8).

I am most grateful to H.J. von Schmöger for the translations in this study. For brevity, I have referred to 'tr. HJvS' after the translations. References, not always direct translations, from Friedrich Heinrichsen's unpublished *Recollections* (in the Klingspor Museum Collection, Offenbach a. M.), have also been made by the translator. Unless noted, brief translations have been made by the author or translator. The 'elevated' tone of Koch's writings has been kept; some punctuation has been added where necessary for the sake of clarity.

Rudolf Koch, a genius of lettering and the design of typefaces, was a paradox in his own time. He worked as a medievalist, with ink on parchment – or with woodblocks – using biblical texts, often in a cold attic studio, he and his assistants using methods of the Middle Ages to apply letterforms to pages, to bookbindings, to woven and embroidered material, to objects in metal and wood. As did his admired William Morris, Koch looked back in history to find a new path forward, 'to begin again'. At the same time he worked for one of the most progressive typefoundries in Europe, designing types for 20th-century machines, for 20th-century designers and printers, for 20th-century readers. For these he produced memorable and elegant Roman typefaces, yet he was a life-long advocate and fervent champion of the German black-letter (and it was the Nazis who later created the ultimate paradox here).

In addition, Koch was immensely respected in his field, he was praised by contemporary historians of design and printing, he was elected to esteemed professional bodies, he received scholarly honours, he was seemingly happily married and, to judge by many of his lettered works, he could often be miserable.

A 110% Christian, his dearest friend and patron was a practising Jew. Koch's Christianity could be burdensome, yet the works he produced in serving his god lifted the human spirit.

Before lettering had become his true calling, Koch had worked for a printer, as a book-cover designer, and as an illustrator, winning occasional mentions in art journals for his Jugendstil designs. He was almost 30 years old when he chanced upon a small classified advertisement that was eventually to lead him to his thrilling obsession with lettering and which would produce a profound contribution to German type design.

For the next three decades Koch's exploration of letterforms led to the production of numerous type designs, usually of a 'Germanic' character that confined their use to German-speaking areas. But, when faced by the sans-serif movement, he was able to produce typefaces that were accepted with enthusiasm internationally. Koch and the Klingspor typefoundry, at Offenbach a. M., were a perfect conjunction of talents: the artist-craftsman and the commercial benefactor.

But work did not confine him to his Klingspor desk: he had a need to teach others about the pleasures of letterforms. Soon after starting at Klingspor he was teaching lettering at the nearby art school and, after his dark experiences in the Great War, would lead Koch to form the Offenbacher Schreiber 'community' which developed into the internationally-known Offenbacher Werkstatt (an impressive name for the initial group of three or four students, and which rarely seems to have consisted of more than six workers in all). As admirers had travelled to William Morris's printing and tapestry studios, to C.R. Ashbee's workshop at Chipping Campden, and to Eric Gill's quasi-religious hamlets at Ditchling and Capel-y-ffin, so too renowned visitors from all over the world came to the attic space of the art school in Offenbach to see the Master and the stunning productions of his Werkstatt.

Although Koch professed equality with his students and co-workers (even if he admitted, without humour, that it was he who made the final decisions), and although he expressed his wish for anonymity within his select community, it is often these co-workers who have ended up anonymous in later studies of the Werkstatt by design historians – and also in Koch's own prolific writings. He did not make it a habit to acknowledge all of them by name, except for that of Fritz Kredel particularly, with the result that it would appear that many works were entirely of his own making. They were not. Numerous works of the Offenbach Werkstatt were created by wonderfully inventive craftspeople (several of whom soon moved on to found 'sister' Werkstatts), under Koch's supervision and approval. Where possible I have credited these co-workers, many of whom were not by any means permanent members of the Werkstatt. They stayed for a while, perhaps a year or two, then left when they had to find a more steady income, and might return when their individual talents were required and a commission could subsidise them.

Koch had a remarkable effect upon his contemporaries. His piety and religious fervour emerge from the pen of every writer, in addition to his own. In my research for this book I found barely two negative comments about the man and his work. A major problem in writing a book in English about Rudolf Koch is that, often, the original German sources are excessively effusive, as if they were describing a saint or a miraculous visit to Lourdes rather than to Offenbach a. M., that busy town across the river from Frankfurt.

Koch, too, was often guilty of this elaborate style. His writings, even at an early date, were rather ponderous and grew increasingly pietistic. We are fortunate that his autobiography is straightforward.

So let us begin, In the Beginning (Im Anfang war das Wort – his own favourite words), with Koch's autobiography, written by June 1921 at the age of 44:

1876–1905

'I was born at Nuremberg on the 20th November, 1876, as the third child and only son of the sculptor, Paul Koch. My father came from Hamburg, my mother from the south of Saxony. In the year I was born they came to Nuremberg. My father had begun life in great poverty, and at the time of my birth he was in the service ['Inspektor'] of the Bavarian Museum of Handicrafts, receiving such a low salary that he was obliged to spend all his leisure hours in doing odd jobs. He was a great worker and, later, proved himself to be a very efficient organiser of exhibitions. He had gained quite a reputation for this kind of work when he died [of appendicitis] in 1886, aged 41.'

The work of Koch's father Paul, an occasional sculptor, was of sufficient local interest to earn mention in a nineteenth-century study of art in Hamburg.

The guardian for the young man after Paul Koch's death was Wilhelm Heinrichsen, a family friend and successful businessman who had at one time sat for Paul.

Koch continues:

'I was to have had a classical education, but, as it became necessary to economise after my father's death, to shorten the course of my studies I was sent to a grammar school. In 1892 one of my father's former business friends took me on as an apprentice into his manufactory of metal goods in Hanau, where I was to learn the handicraft of metal-chasing [engraving decorative metal patterns], though at the same time I was to be allowed to attend the Art School for drawing. With eleven hours' work every day and evening classes of two hours several times a week, the apprentices lived a strictly ruled life. I could only have a holiday at Christmas, when I was allowed to go home for one week, and I looked forward to this all the year round.

'For a time I worked all day at the School of Art, as apprentice to August Offterdinger, and it is to this teacher especially, but also to the School of Art, that I owe the solid foundation of my training.

'Gradually the feeling awoke in me, that metal-chasing was not what I wanted to do, and I got permission to return to Nuremberg, before the end of my fourth year of apprenticeship. There I became a pupil of the School of Applied Arts [Kunstgewerbeschule; also called Arts and Crafts]. I should not have learned much there, had it not been for the good instruction in the life class, for the recently erected building seemed rather to be a refuge for aged but deserving professors than an institution for the education of young people. After three semesters I decided to enter upon the career of drawing-master and went to Munich to continue my studies at the technical college. After two terms there I was refused permission to go up for the examination because I had gone through part of my training out of Bavaria. So I set to work to find a situation as a draughtsman and painter in a lithographic printing-house. I did actually succeed in finding one, at Wezel & Naumann, which was curious, seeing that I could neither draw nor paint. However the "Jugend" style, which was the rage at the time, and of which I was an enthusiastic admirer, evidently covered up all the defects in the drawings I handed in for inspection. Hardly had I arrived in Leipzig [in 1897 or early 1898], when my firm sent me to London, where I was to design calendars for their principal clients, Raphael Tuck & Sons [then at Coleman Street in the City]. However, they had no use for my sort of work, so that I returned to Leipzig in a chastened frame of mind: and, convinced of my incompetence, gave notice to my chief, who was very pleased to get rid of me. I now ran about Leipzig with a portfolio full of drawings I had done out of my head, very much in the style of other work I had occasion to see. But no one had any use for me, and I felt very lonely and forlorn. One day, at dinner, somebody told me there was such a thing as art applied to books. I had never before heard of it, but it suddenly occurred to me that this must be my real bent. I ran home and made drawings for two book covers and a design for a postcard album complete with a lady cyclist and ornamental lines in "Jugend" style. With these I went, in a very timid and humble frame of mind, to the old Leipzig engraver, Hugo Horn, who did not, as I had expected, turn me out, but encouraged me by purchasing two book covers.

1. *An advertisement in* Typographische Jahrbücher, *1898, for the engraving company Hugo Horn, where Koch received early encouragement for his book covers.*

'At Christmas 1898 I spent my last penny on a ticket to Nuremberg, intending to look out for a situation from there. My home-coming was by no means a cheerful one, for my guardian and all my friends looked upon me as an unsuccessful, would-be genius, and even my mother who, in her inmost heart, had cherished great hopes for her son, had now relinquished them.

'But I persevered bravely in drawing my water-lilies in the "Jugend" manner, and, by submitting these designs, I finally succeeded [in early 1899] in getting a post in the Grossbuchbinderei A.G. [Leipzig Bookbinding Company], formerly Gustav Fritzsche. The salary was a modest enough weekly payment, but here at last was the end of my wanderings.

'In my new situation, I had, at first, really, to begin learning my job, but I felt happy in it from the start, and rapidly became an efficient draughtsman. I remained there for three years, from 1899 till 1902, and when I then began work on my own account, once again going about Leipzig with my portfolio, I was able to find work wherever I applied.'

Koch's autobiography to this point, when he was 26 years old, consists of details and frustrations not untypical of the early disappointing efforts of most young art-school graduates. However, as he indicates, he was beginning to achieve professional recognition. His talent as an illustrator is clearly shown in a book commission of 1901, *Die blaue Blume* (published 1902), a story told in charming Jugend-style black-and-white drawings, with a

2. The cover and two illustrations from Die blaue Blume *(The blue flower), perhaps Rudolf Koch's first published work, 1902. The tale, one in the 'Teuerdank' series, was published by Fischer und Franke, Berlin.*

lovely colourful cover. But a reviewer in the Leipzig journal for book-lovers, *Zeitschrift für Bücherfreunde* July 1903, p. 175), was less than impressed, commenting that it was mundane and petit bourgeois, neither graphic nor appealing – a weighty opinion for this slim portfolio.

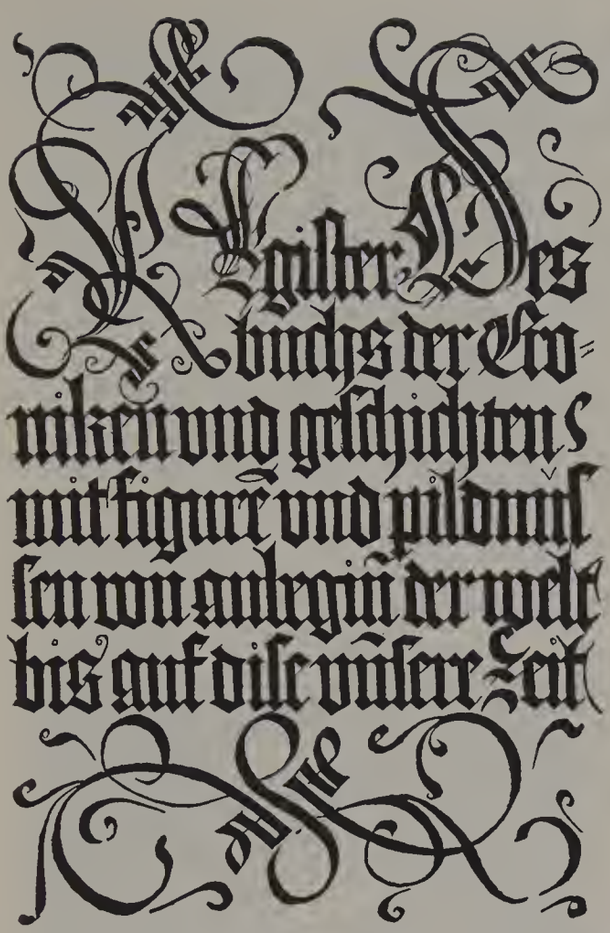
And several of his Jugend-style book-bindings were illustrated in the art journal *Deutsche Kunst und Dekoration* from December 1902, having won commendations and minor prizes in the journal's design competitions. The designs, suggesting the then-popular work of William Morris, consist of competent and eye-catching swirls of lines or entwined ivy.

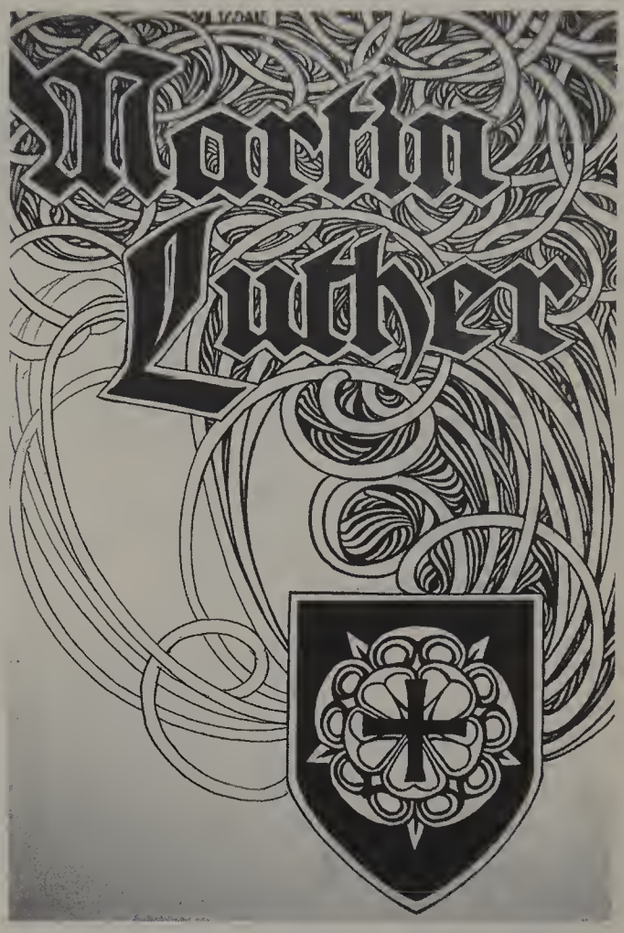
Koch continues:

'Then I did what most young people do when they have only just succeeded in getting their heads above water. In 1903 I married the daughter of the printing-engraver Adolf Koch [no relation], and still hold this to be the most sensible thing I ever did in my life.

'I remained in Leipzig for four years, designing for the book trade, and may God forgive me for the things I produced in those years.

'In the autumn of 1903, an illustration with text appeared in the journal *Jugend*, which suggested to me the notion that it would be feasible to take the characters formed by a broad-edged pen as a basis





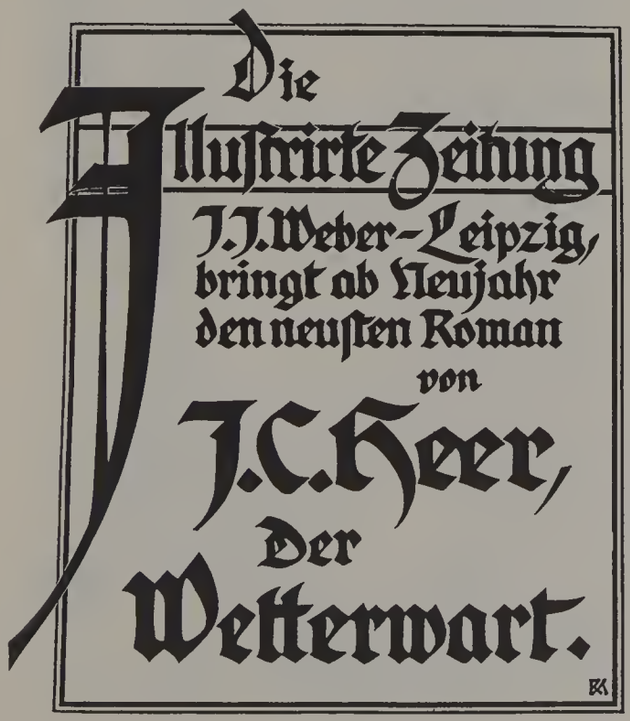
3. The Jugend-style could not have been the only influence upon Koch as a German student of lettering: right, title-page from Hartmann Schedel's Weltchronik *(Nuremberg Chronicle; woodcuts by Michael Wolgemut and Wilhelm Pleydenwurf), 1493; far right, detail of Rudolf Koch's cover artwork for* Martin Luther, *c. 1904, presumably one of the items for which Koch later asked for God's forgiveness.*

on which to design a new kind of type. When I began, I had no knowledge whatever of type, and had to collect the various kinds of letters from newspapers, but the character of my handwriting was formed from these first attempts.'

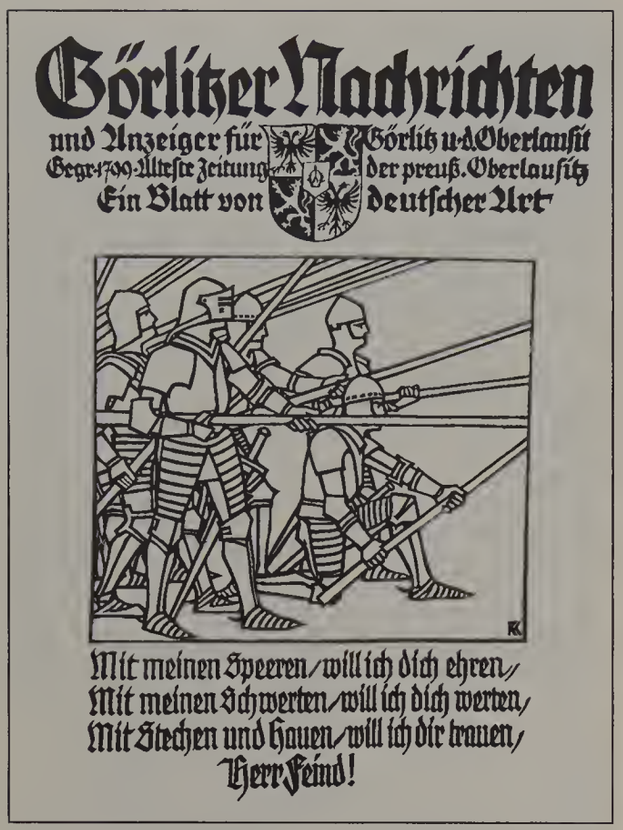
Although Koch later dismissed his youthful Jugend-style work, the remains of the book-cover swirls are clearly evident in the large initials he used to embellish his early lettered works, and the style lingered on and enlivened his work for a decade.

His autobiography continues:

'I worked secretly, taking great pains, for more than a year. The first person to notice my work and take an interest in it was Hans Weber, a partner in the firm of J.J. Weber of Leipzig, and it was for him that I did the first practical work of this kind; the lively interest he took in it helped me a great deal.



4. Koch discovers the broad-edged pen: right, an advertisement for a forthcoming book to be published by J.J. Weber, Leipzig; far right, a notice for a Francesco de Goya exhibition, Cologne. Koch's preference for dynamic black-letter as texture is already apparent.



5 (left). Koch sensitively related illustration and lettering on the cover of the Görlitzer Nachrichten, *1904. The angles of the lances create a dynamic 'negative' space, a characteristic of Koch's art of which he became a master. As a serious artist, he may well have studied similar military scenes in early books such as* Chronica Hungarorum, *printed at Augsburg by E. Ratdolt, 1488.*

I sent, too, some things to Eugen Diederichs, the enterprising publisher [in Jena], which gained me his sympathy and a commission to design a book for him. The ambitions of my life were coming to fulfilment.'

1906–10

'One day I read in the paper that the Rudhard Typefoundry, creators of the Eckmann and Behrens types which had so recently been praised by everyone, was seeking an assistant. Although what was wanted there was something quite different from what I was able and willing to do, I wrote saying that I should like to come to them.

'And at the beginning of 1906, I went to Offenbach as an employee of the Rudhard Typefoundry.

'Here, for the first time, I was in a position to develop the means of expressing my ideas, working principally at my types, but contriving in addition to turn out other work ...'.

What was Koch able to offer the typefoundry? His letter, from Kohlgartenstrasse 69, Leipzig, applying for the position was sent 3 November:

'I am writing in answer to the advertisement in the November *Deutsche Kunst und Dekoration* in which you are looking for an art assistant. Let me say, it is not quite clear exactly what you are looking for. It is difficult to describe my experience; it would be best to meet to see if I am suitable for the position.

'For some years I have tended to be occupied with the study of old types and thus have achieved some results in this field. Up to now my experience

6. Rudolf Koch's lettering in the Jugend-style, c. 1904

7. Rudolf Koch: Self-portrait as an artist, 1905.

8. The classified advertisement (left column, second advertisement from top) from the Rudhard Typefoundry, then at Domstrasse 55, Offenbach a. M., appeared in the insert to the November 1905 issue of Deutsche Kunst und Dekoration*: 'Required: A knowledgeable, artistic assistant to the owners, to work on new ideas.'*

Kunstgewerbeschule zu Barmen.

Fachabteilungen für Malerei, Lithographie und Flächenkunst, für Innenkunst, Tischlerei und Schmiedekunst, sowie für Bildhauerei.

Beginn des Winterhalbjahres 2. Okt.

Programme und nähere Auskunft unentgeltlich durch den Direktor

Werdelmann. 1622

Zur Unterstützung der Chefs bei der Durcharbeitung von Neuheiten usw. ein

gebildeter, kunstsinniger Herr gesucht

Rudhardsche Giesserei Offenbach a. Main. 1693

Mal- u. Zeichenschule Dora Hitz

BERLIN W. 1703 12 Lützowplatz.

Gartenbesitzer und Blumenfreunde wird es interessieren, dass ein neues Katalog-Gartenbuch von M. Peterseims Blumengärtnereien in Erfurt erschienen ist. Es wird eingeleitet mit den Worten:

„Grab' einen Quell in dürren
„Wüstensand, pflanz' einen Baum
„in ödes Heideland, auf dass ein
„Wanderer, der nach vielen Jahren
„an Deinem Quell sich labt und
„Früchte bricht von Deinem
„Baume, froh Dich segnend spricht:
„ein guter Mensch ist dieses Wegs
„gefahren."

Das Katalog-Gartenbuch wird — man wende sich direkt an die Gärtnereien Peterseim — kostenlos versandt. 1692

Möbel-Branche.

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HAUS

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zu vermieten.

Angebote erbitten unt. F. C. 1683 an die Expedition dies. Zeitschrift.

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Leipzig, den 15. Oktober 1905.

J. J. Arndt, Verlagsbuchhandlung.

Junger ernst schaffender

KÜNSTLER

(Sezessionist), der bereits an die Öffentlichkeit getreten (im Besitze günstiger Rezensionen), die Münch. Akademie m. Auszeichnung besucht und mehrere Jahre auf dem Gebiet der Lithographie tätig war,

sucht

in einer nur guten Kunst-Anstalt Stellung, welche er mitunter event. monatelang (seiner Studien wegen) verlassen kann. Off. unt. F. J. **1707** an d. Expedition d. Zeitschr. erbeten.

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sucht

Posten in Berliner lithograph. Anstalt. Off. unter F. K. 1708 an die Expedition d. Zeitschr. erbeten.

Zeichner oder Architekt

für Bauschreinerei und inneren Ausbau, der flott im Entwerfen und Detaillieren, sowie im Anfertigen der Arbeitsbeschriebe ist, und der praktisch als Schreiner gearbeitet hat, wird **auf ein Architekturbureau** zu **baldigem Eintritt**

gesucht.

Stellung dauernd, Bewerbungen mit Lebenslauf, Zeugnissen und Zeichnungen, sowie Angabe der Gehaltsansprüche und Zeit des Eintritts unter F. K. 4708 an **Rudolf Mosse, Karlsruhe i. B.** 1709

has been entirely creative as a look at my work will show; I would like to send samples.'

There followed a short exchange of letters. Koch showed his samples during a visit to Offenbach and on 23 November the position and salary were confirmed. Koch accepted the job two days later although his letter suggests the Klingspor brothers had needed reassurance as to Koch's practical abilities:

'You will see how very serious I am about my work by the amount of time I am spending – several hours each day during the few weeks I still have, working as a practical typesetter and printer in order to familiarise myself with some of the more specific technical problems; because there is absolutely no question that this kind of knowledge, even if it is not demanded of me, will be of great benefit to me and to the work I will be doing for you ...'. (Quoted in J. Rodenberg, *In der Schmiede der Schrift*, 1940, p. 70; tr. HJvS)

In January Koch found a flat at Gabelsbergerstrasse 3 (III) – now a modernised block of flats – into which he and his family moved on 2 February. His work at the typefoundry began the same month.

Rudolf Koch's life-long contribution to the cultural life of Offenbach, and to the history of type design and lettering, had begun.

The small Rudhard Typefoundry had been bought in 1892 by Carl Klingspor, the owner of a tobacco factory, for his two sons Karl (1868-1950) and Wilhelm (1871-1925). The name of the firm was changed to Gebrüder Klingspor (Klingspor Brothers) on 1 January 1906 shortly before Koch began his employment there.

Karl Klingspor had trained originally for his father's trade but found his natural metier from the moment he began to manage the typefoundry in 1892. Two years later, Wilhelm joined the company in order to look after the sales side. Karl, the dynamic entrepreneur of the brothers, was an inspiring influence upon his employees, and was to influence the course of German typography and printing, creating from a provincial foundry one with an outstanding international reputation. The fortunate combination of Karl Klingspor and Rudolf Koch produced almost three decades of memorable work, and has had an influence on type designers and letterers that is still with us today.

The words of Julius Rodenberg (1884-1970), a notable historian of German typography and printing, written in 1926, suggest why Klingspor hired the designer:

'[Klingspor] was the first German foundry which deliberately set out to employ artists for designing type. [The manner in which this was done is] due to the personality of Dr Karl Klingspor. His success is first and foremost an artistic success, and his method of participating in the creative process and guiding the design safely through all the obstructions of technicalities, so that the sparkle of the initial conception is still visible in the finished type, shows that the diverging forces of

GEBR. KLINGSPOR
IN OFFENBACH A·M
SCHRIFTGIESSEREI·PHOTOCHEMIGRAPHIE UND GALVANOPLASTIK

Die Entwickelung, die die Rudhardsche Gießerei unter der langjährigen Leitung der heutigen Inhaber erfahren hat, veranlaßt uns zur Änderung des Namens. Wir führen daher unser seitheriges Unternehmen vom 1. Januar 1906 unter der Firma

Gebr. Klingspor

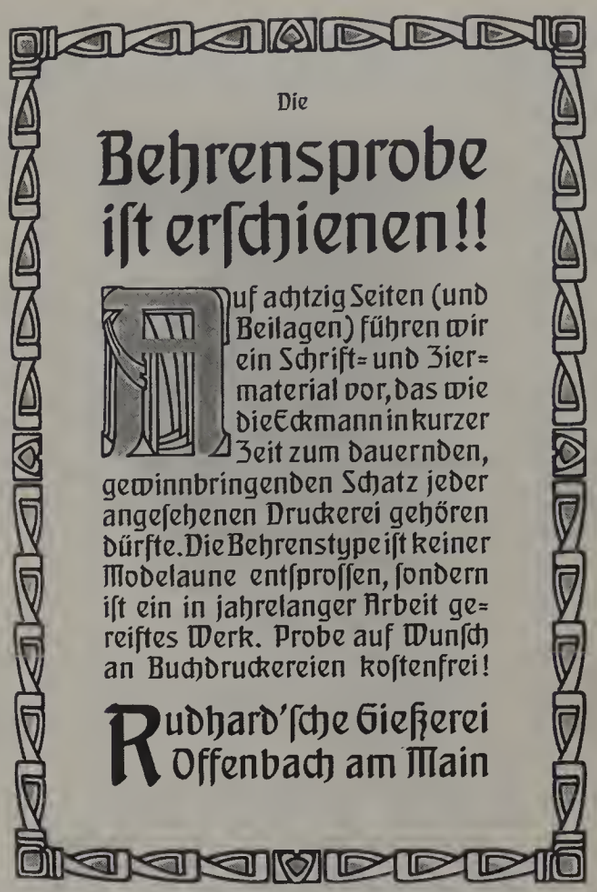
fort. In den Inhaber-Verhältnissen und der Geschäftsleitung tritt keinerlei Änderung ein. Wie wir es uns seither haben angelegen sein lassen, der Kunst im Gewerbe zu dienen, so wird es auch fernerhin unser Bestreben sein, in dem gleichen Geiste die nun in der Firma Gebr. Klingspor mit der Schriftgießerei und Fach-Schreinerei vereinigten galvanoplastischen und photochemigraphischen Anstalten weiterzuführen. Wir rechnen dabei auf rege Unterstützung durch unsere Geschäftsfreunde.

GEBR. KLINGSPOR

9 (below left). The Rudhard Typefoundry changes its name to Gebr. Klingspor. Announcement in Typographische Jahrbücher, *January 1906.*

10 (below). Rudhard Typefoundry advertisement publicising the prize for first-class stereotype printing plates won at the St Louis World's Fair, 1904. The ad appeared in the November 1905 issue of Deutsche Kunst und Dekoration *in which Koch had seen the Rudhard classified notice that led to his employment with the firm.*

11. Right, Eckmannschrift (1900) and, far right, Behrensschrift (1901), the two Rudhard typefaces that, upon their appearance, created an excited stir in printing and design circles. (Typographischer Jahrbücher, *1902 and 1904)*



Art and Craft are held together by one master-mind. This master-mind has left its impress on all the products of the foundry; and however diverse may be the artistic personalities working for Dr Klingspor – men like Otto Eckmann, Peter Behrens, Otto Hupp, Rudolf Koch, Walter Tiemann – the founts created by them all show in an undefinable but very real manner the living touch of the man . . .'. (J. Rodenberg, 'Karl Klingspor', *The Fleuron*, 1926, pp. 2-3)

Other historians have summarised more generally the pre-war situation in Germany:

'. . . From 1900 onwards, the example of William Morris, the influence and teaching of Edward Johnston, and the work of his pupil Eric Gill had a great influence on German calligraphers. The basis of German type design from about 1905 onwards lay in the hands of E.R. Weiss, Walter Tiemann, F.H. Ehmcke, F.W. Kleukens, Peter Behrens, and Rudolf Koch. Under the guidance of Dr [Karl] Klingspor at the Klingspor foundry, George Hartmann at the Bauersche Giesserei, and David Stempel and Wilhelm Cunz at D. Stempel these designers were encouraged to experiment and develop designs for new uses in publicity which were a stimulating and creative influence in typography when there were few fresh lettered designs appearing in other European countries, nor in America.' (James Shand, 1952)

'From the beginning of the century to the commencement of the [1914-18] war, interest in printing had become deeper and almost universal. In Germany, men of energy were bent on inventing new styles, regardless of tradition (though their endeavours, we should note, were powerfully influenced by English example); and the work of such private presses as the Doves undoubtedly determined the style of many pre-war German "éditions de luxe" . . . . Amongst them may be mentioned Weiss, Tiemann, Behrens, Ehmcke, Kleukens, and Koch . . .'. (Dr Hanna Kiel, 1925, p. 71)

A number of German historians of this period acknowledge Morris as the inspiration for better book-printing, but the Doves Press, established in 1900 by T.J. Cobden-Sanderson, with its plain, undecorated pages, as the inspiration for designers. (Cobden-Sanderson, with Anna Simons and Eric Gill, were among the early students of Edward Johnston who had begun to teach at the Central School of Arts and Crafts, London, in 1899.)

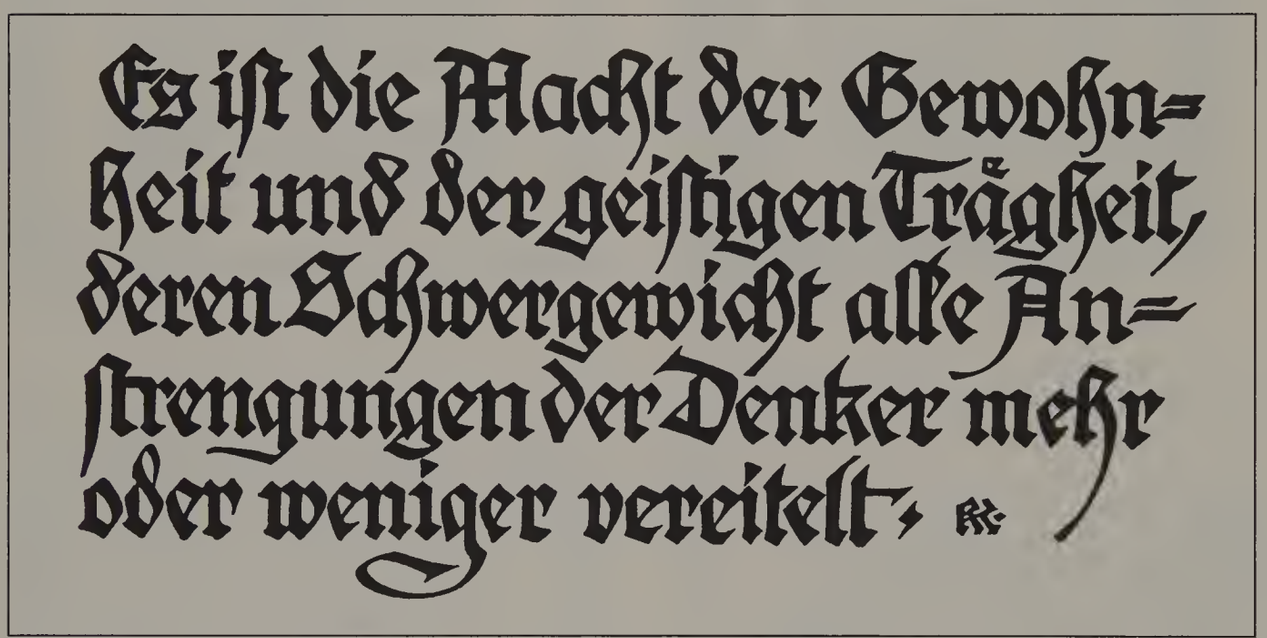
When Koch had been in Leipzig, and making a name for himself, Rudolf von Larisch (1856-1934), the Viennese letterer and teacher, had taken notice of Koch's publishing work. He asked Koch to contribute an example of his lettering to Larisch's *Beispiele Künstlerischer Schrift* (Examples of Artistic Lettering), third series, of 1906. (The previous two series had been published in Vienna

in 1900 and 1902, reproducing the lettered work of such artists as Walter Crane, Otto Eckmann, Koloman Moser, Alphons Mucha, Joseph Olbrich, Otto Wagner and Charles Rennie Mackintosh.) Koch's contribution appeared with those of C.R. Ashbee, Peter Behrens, J.V. Cissarz, F.H. Ehmcke and others. The appearance was Koch's first firm setting upon the continental lettering stage. His five lines were lettered in the strong hand that would eventually appear as Klingspor's typeface Kochschrift: 'Es ist die Macht der Gewohnheit und der geistigen Trägheit, deren Schwergewicht alle Anstrengungen der Denker mehr oder weniger vereitelt.' (It is the power of habit and intellectual laziness which more or less frustrates all efforts of the thinker.)

working in his plant – that man was Rudolf Koch. We met there and not long after we became friends.

'We went for walks together, through fields and gardens to Oberrad, which Goethe had enjoyed before us, to drink the famous cider. Later some of his students occasionally went with us. We met for birthdays and other occasions and I spent twenty-four Christmas Eves with the Koch family. During these walks and visits Koch used to talk about the development of his work and his future plans.' (S. Guggenheim, 1947, p. 7)

According to Dr Guggenheim, the first mention of Koch in a publication appeared in mid-1907, in an article by Dr Daniel Grenier, 'Ein Schriftzeichner und Einiges über die Bedeutung der Schrift' (A lettering-designer and thoughts about



12. Rudolf Koch's lettering in Rudolf von Larisch's Beispiele Künstlerisher Schrift *(Examples of Artistic Lettering), third series, Verlag Anton Schroll & Co., Vienna, 1906. Even at this early stage Koch has given the Gothic script an individual style and dynamic rhythm.*

Dr Siegfried Guggenheim (1873-1961), a prosperous Offenbach attorney, met the artist a year after Koch had started at Klingspor. Dr Guggenheim became an intimate friend and an early patron of the letterer. His encouragement and commissions to Koch – and indeed to seemingly every artist in the Offenbach area – were a major influence upon the city's cultural life for three decades. He was forced to leave Germany in 1938. In 1947, retired and living in Flushing, New York, 'with a library built around a collection of Koch's works', Dr Guggenheim wrote a fascinating memoir for the U.S. journal *Print*.

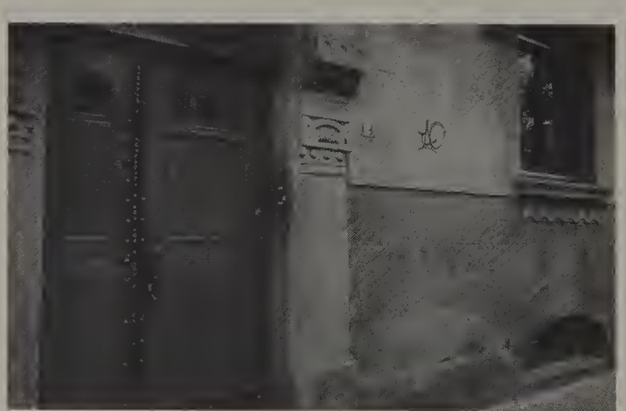
Dr Guggenheim:

'In the spring of 1907 a group of men in Offenbach got together to found an association for the promotion of art ['Verein für Kunstpflege'; Dr Guggenheim was the secretary]. The well-known director of the Klingspor type foundry, Dr Karl Klingspor, introduced a man who had just started

the significance of lettering), in *Die Kunst unserer Heimat*, no. 5/6. (S. Guggenheim, 1947, p. 42)

In April 1908 the Kochs moved from their Gabelsbergerstrasse apartment to Offenbach's fashionable West End, taking a flat at Buchrainweg 12 (I).

Koch's simultaneous career as a teacher began the same year when Hugo Eberhardt, architect and the new director of the Technical Institute



13. Rudolf Koch's second residence in Offenbach a. M., at Buchrainweg 12.

14. In 1908, at the invitation of the director Hugo Eberhardt, Rudolf Koch began his lettering class at the Kunstgewerbeschule, part of the Technical Institute, then at Mathildenplatz, Offenbach a. M.

(Technische Lehranstalt) arranged with Koch to lecture on lettering in the Kunstgewerbeschule (today the Hochschule für Gestaltung), then at Mathildenplatz. The departments of the institute consisted of the schools of applied arts, building-trades, and mechanical engineering. Prof. Eberhardt's perceptive approach to Koch was typical for he was fast becoming the catalyst for the developing cultural and artistic activity in Offenbach.

Koch, with no teaching experience, visited the few art schools in Germany and Austria where lettering was taught to check on their methods of instruction, but it seems he had already decided what was to be best for himself and his students. It may have been during this trip that he first actually met Rudolf von Larisch – twenty years Koch's senior, and destined to be Koch's life-long friend – who had been teaching at the Vienna School of Art since 1902 and already had published six lettering books. His influential manual *Unterricht in ornamentaler Schrift* (Instruction in Decorative Lettering) appeared in 1905, three years before Koch made his study trip. The book, reproducing many fine examples of Larisch's lettering, well-illustrates his ability to create dynamic lettering from black cut-paper, a technique that would not have escaped Koch's attention.

Koch's first instruction book, *Klassische Schriften* (Classic Scripts; the title could also be translated as Classic Lettering), following closely the style that Larisch had used in his *Beispiele Künstlerischer Schrift* (to which, as noted above, Koch had contributed in the third series of 1906) was published in time to fill his lettering-students' need for a well-illustrated source book.

In the introduction Koch wrote:

'The publisher believes he is doing a service to the type designer with serious artistic ambitions by publishing a book of the most important German scripts [William Morris?], in a sense classical typefaces, which avoids superfluous accessories and is

15. Rudolf Koch: The Morris-inspired cover design for his Klassische Schriften nach Zeichnungen von Gutenberg, Dürer, Morris, König, Hupp, Eckmann, Behrens, u. a. *(Classic Scripts from the Designs of Gutenberg, Dürer, Morris, König, Hupp, Eckmann, Behrens, and others), Dresden: Gerhard Kühtmann, 1908.*

16. Here, from the 25 illustrations in Koch's Klassische Schriften *(1908), is his re-drawing of Gutenberg's 'highest achievement', the 42-line Bible type, to which Koch has added his own cut-paper decoration – a technique he would use so brilliantly during the following decade. In the last line is his notation for the correct width of strokes, letter- and word-spacing to help the lettering student produce the 'lattice-like effect'.*

therefore cheaper and easier to handle than the extensive works already in existence .... Special attention has been given to forms which embody artistic perfection and individually more care has been taken than one usually finds in books of this kind . . .'. And here is Koch the teacher speaking: 'It is not the publisher's intention to offer models for unimaginative copying; the beauty of the forms shown is instead meant to inspire the reader to create his own work.' (Rudolf Koch, *Klassische Schriften*, Dresden: Gerhard Kühtmann, 1908; tr. HJvS)

Over half the typographic examples were re-drawn by Koch, not because he thought he could design them better, but because the originals were protected by copyright.

The curriculum that Koch devised accommodated both full- and part-time students. Day students spent at least eight hours of the week in lettering classes. The summer semester concentrated on the study of Roman lettering ('lateinische'); the winter semester was devoted to 'deutsche' lettering – what English-speakers might call Fraktur or Gothic. Koch, in addition, taught an evening course for students already in work.

A clarification of terms of Germanic letterforms may be helpful here.

1. Antiqua: Roman, or the 'Latin' letter, in contrast to Fraktur.

2. Fraktur: The type used in older books issued in German-speaking areas. A characteristic is the 'elephant-trunk' flourish on capitals and ascenders. The court hand from the time of Emperor Maximilian, early 16th century. Not 'black-letter' (but usually so-called in English).

3. German Script: Germanic letterforms. Can include Gothic, Kurrentschrift (running hand) and Fraktur styles.

4. Gothic (or Textura): Black-letter, characterized by extreme blackness, sharp angles, few curves (if any), narrow letters. Lack of readability led to use of uncial-based capitals. From late Gothic script.

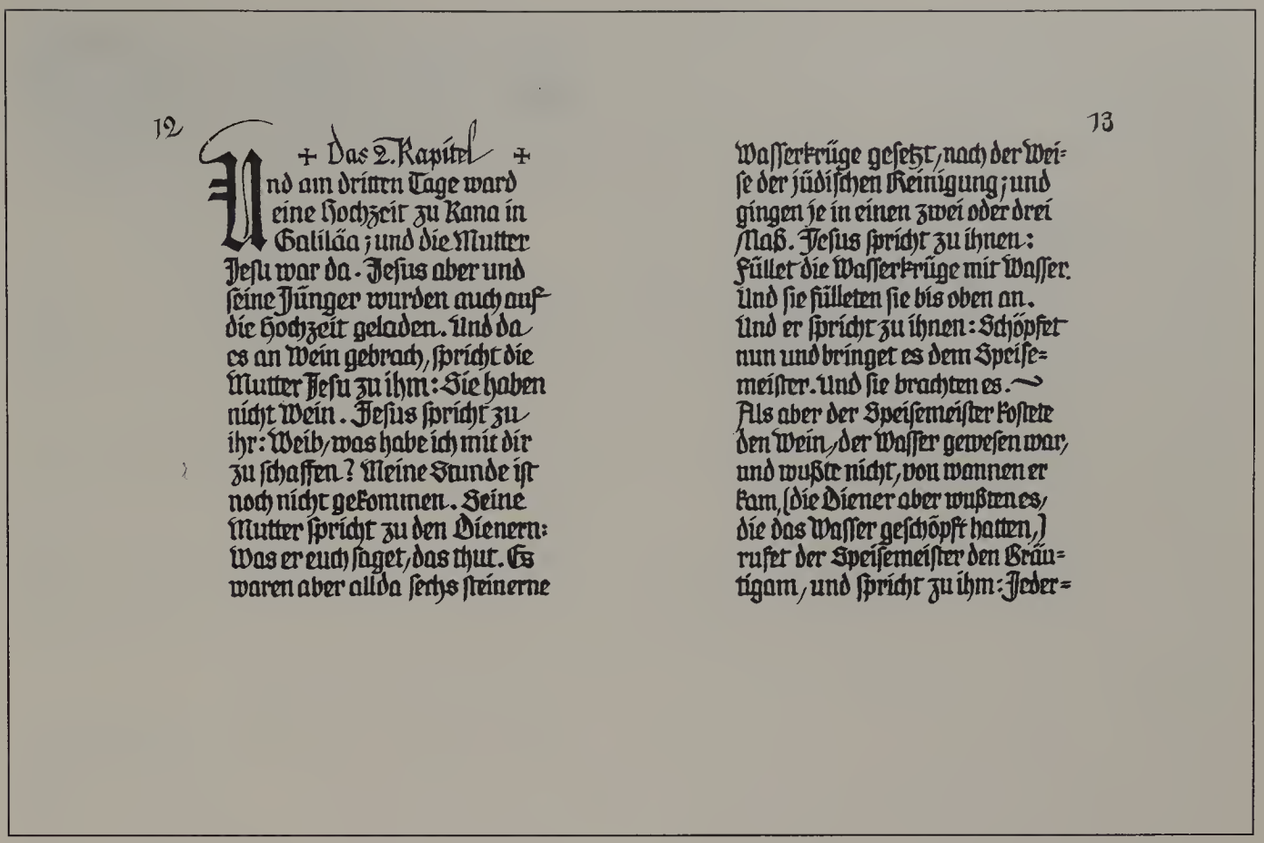
5. Schwabacher: A faster, rhythmic method of writing; uses curved strokes. Developed from late-15th century 'civil servant' vernacular texts, equivalent to the French *lettre bâtarde*.

6. Rotunda: Gothic, characterised by rounded corners and generally more 'open' letters. From late-15th century Italy.

The students of the Institute had the benefit of instruction throughout their studies from their teachers' practical experience, for most, as Koch, were working professionals.

Two years later, Hugo Eberhardt's enthusiasm had persuaded the city council to start the construction of a new Technical Institute around the Isenburger Platz. The Institute was to be a creative centre, grand enough and large enough to be both inspirational and functional for the proper study of art, architecture and machine design. In fact, even today the buildings suggest a Renaissance palace. In the view reproduced, Eberhardt's own drawing of 1908-9, the 16-century Isenburger Schloss is in

17. Rudolf Koch: Das Evangelium Johannes *(The Gospel of St John), lettered 1908. The hand is similar to the 'old Schwabacher lettering'. (Koch) Precursor of Kochschrift, Koch's first typeface design to be issued by Gebr. Klingspor in 1910.*



12

+ Das 2. Kapitel +

Und am dritten Tage ward eine Hochzeit zu Kana in Galiläa; und die Mutter Jesu war da. Jesus aber und seine Jünger wurden auch auf die Hochzeit geladen. Und da es an Wein gebrach, spricht die Mutter Jesu zu ihm: Sie haben nicht Wein. Jesus spricht zu ihr: Weib, was habe ich mit dir zu schaffen? Meine Stunde ist noch nicht gekommen. Seine Mutter spricht zu den Dienern: Was er euch saget, das thut. Es waren aber allda sechs steinerne

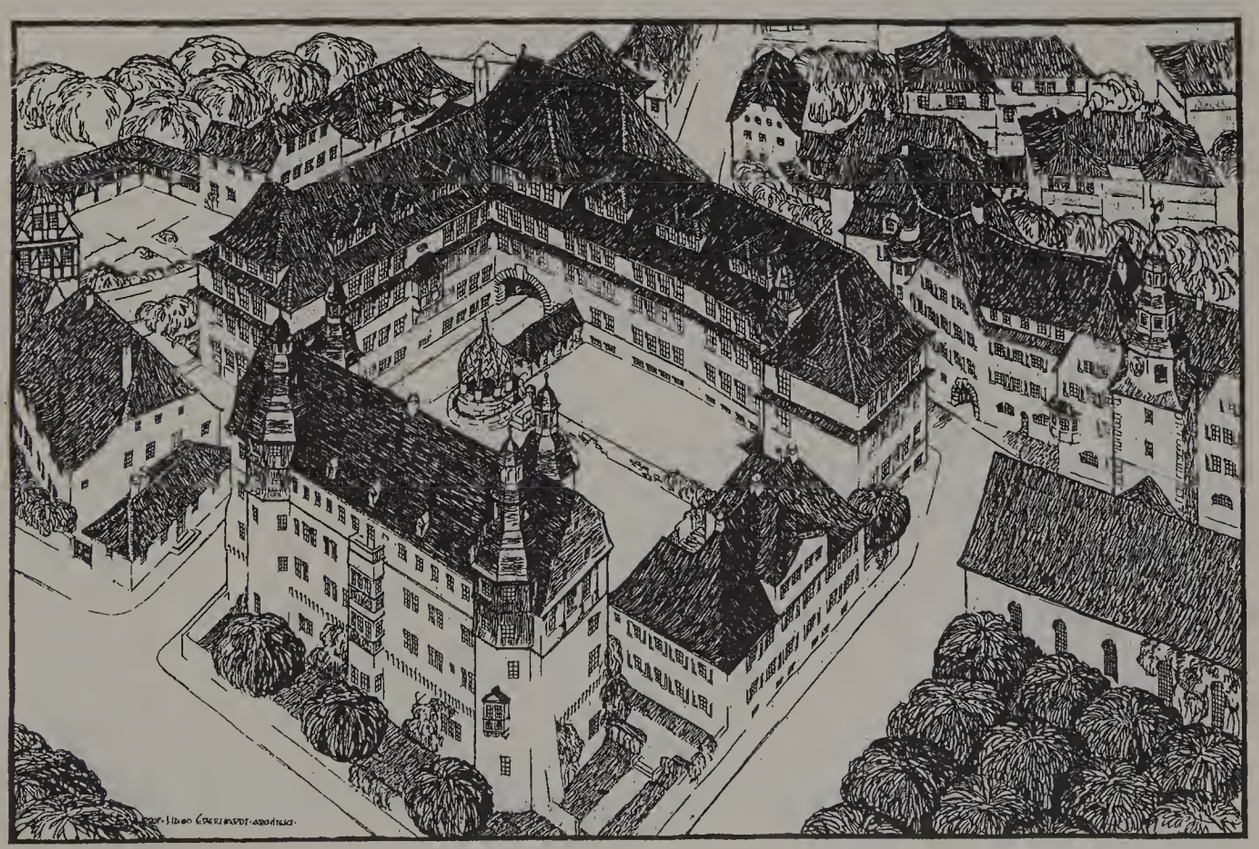
13

Wasserkrüge gesetzt, nach der Weise der jüdischen Reinigung; und gingen je in einen zwei oder drei Maß. Jesus spricht zu ihnen: Füllet die Wasserkrüge mit Wasser. Und sie füllten sie bis oben an. Und er spricht zu ihnen: Schöpfet nun und bringet es dem Speisemeister. Und sie brachten es. Als aber der Speisemeister kostete den Wein, der Wasser gewesen war, und wußte nicht, von wannen er kam, (die Diener aber wußten es, die das Wasser geschöpft hatten,) rufet der Speisemeister den Bräutigam, und spricht zu ihm: Jeder=

the foreground; the proposed buildings of the Institute, completing the quadrangle, were finished in 1913. It was here that Rudolf Koch would teach for over two decades and where he would establish his Werkstatt. The buildings now house the Hochschule für Gestaltung. Koch would be pleased that a school, built in the 1950s (located just beyond the building at the top of the drawing) is now called the Rudolf-Koch-Schule.

Koch was never a slouch when it came to self-publicity. Upon the publication in early 1910 by the Jena publisher Eugen Diederichs of his hand-written *Die Lieder des heiligen Franziskus* (The Songs – or hymns – of St Francis of Assisi), Koch

18. Hugo Eberhardt's drawing (1908-9) of the proposed buildings of the Technical Institute (Technische Lehranstalt), Offenbach a. M. The new Institute was completed in 1913. On the 16th-century Isenburger Schloss in the foreground is a tablet to one of Offenbach's illustrious residents, Alois Senefelder, who was working on his new invention of lithography in the town 1799-1801. The road and embankment at lower left separate the complex from the river Main.



wrote a long article reasoning that there remained a purpose in producing hand-lettered books even after 450 years of typesetting. The scholarly article, 'Handschriftlich hergestellte Bücher' (Lettered books), still of interest to today's designers and letterers, appeared in the Leipzig journal *Zeitschrift für Bücherfreunde*, the organ of the Verein deutscher Buchgewerbekünstler, a club consisting of the most eminent designers in Germany and of which Koch would be a member by 1912. (The periodical will be referred to as *ZfB* in further text references.)

Rudolf Koch, 'Handschriftlich hergestellte Bücher' (Lettered books):

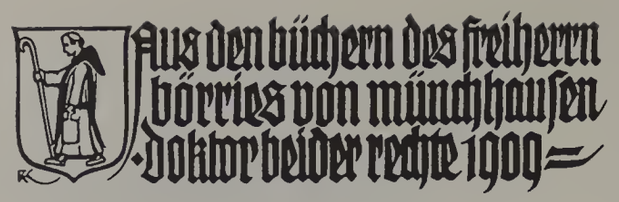
'. . . Before Gutenberg came along, it was only possible to produce books using hand-lettering (even block-books are lettering reproduced through the means of woodcuts). The introduction of moveable type soon heralded the end of any other means of book production; when Dürer drew the border decoration for Kaiser Maximilian's prayer book he was already using metal type for the text. Calligraphy which a hundred years earlier had been at its peak had probably already been in deep decline by his time. Although title pages were still being lettered by artists, cut in wood, then printed from the wood-blocks, this practice became rarer as time went on. Gutenberg imitated the practice of giving pages a hand-lettered character but, as time went by, the style of books underwent a transformation because of the new typesetting technology . . . [and] with the passing of time these similarities were totally lost.

'. . . The nineteenth century again saw a large number of artists who were attracted by the charm of the handwritten manuscript and . . . tried to produce something similar . . . .

'The production of these kinds of books was made possible partly due to earlier production methods returning to favour, such as the wood-cut, lithography and engraving, and partly due to totally new methods of reproduction, such as photolithography.

'For example, the works that are well-known are William Blake's work of the late 18th century and, from more recent times, books by Walter Crane. There were also some French artists who created a number of delicately-coloured books using these methods. The Germans are represented by Heinrich Vogeler-Worpswede with his collection of poems called *Dir* [You].

'It was left to our day to rediscover type as an independent and self-satisfying artistic means of expression. The rules guiding lettered books, lost through centuries by the impoverishment of the art of lettering, had to be redeveloped; our artists had to learn how to letter and how to use lettered typefaces. And they have learned that type should not be viewed as something unimportant; they have used the old lettered manuscripts to train themselves, and have again acquired lettering tools: we again have an art of lettering. Thus an Englishman, Graily Hewitt, lettered the *Sermon on the Mount* for Insel publishers, using somewhat old-fashioned uncial letters. The book, which has since been followed by others, is the first in a very long time to have no decoration.



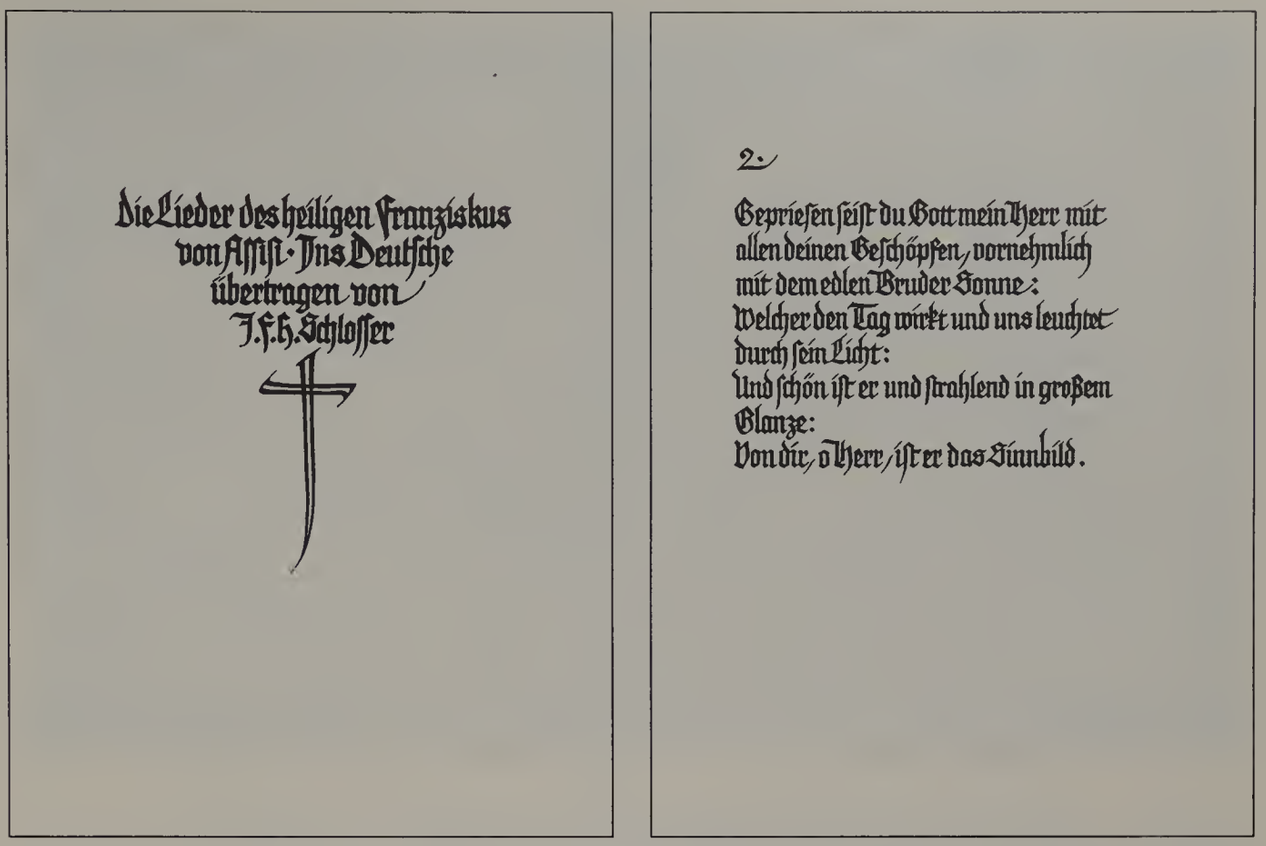
19. Rudolf Koch: Book-label for the writer Börries von Münchhausen, descendant of Baron Münchhausen, 1909.

'The publishing of this book raises an important question: Is there any justification in this day and age for such block-books? . . . [Is] the wonderful invention of Gutenberg being cast aside and books like those of the monastic letterers again being produced? Since our present reproduction methods permit lettered books to be printed as cheaply as typeset books, it also becomes a matter of aesthetics . . . it could even be that a lettered book has earned the right to be preferred over a typeset one. The inter-relationship between characters and lines, which cannot easily be allowed for by a typesetter, must be carefully observed by the letterer: he cannot allow his letters to flow together and, if he thinks it necessary, can use an open upstroke and end with a delicate tapering of the stroke: he always has the skill to create new images on the pages in a tasteful manner. He can avoid all special embellishment because his delicately and carefully drawn letters embellish themselves and decorate the book better than anything else.

'If working in this way we again succeed in producing finely-lettered books, then undoubtedly new artistic values have been created which, as well as anything else, will contribute to the improvement and the refinement of our lives.'

Koch ends with his sales pitch:

'A new book lettered in German script has been published by Eugen Diederichs in Jena: *The Songs of St Francis of Assisi*, lettered by Rudolf Koch in Offenbach a. M. The letterer has attempted to solve his task using the methods described above. The greatest emphasis has been placed on good craftsmanship in the production: the use by Friedrich Schoembs in Offenbach of the planography method for the reproduction of the lettered

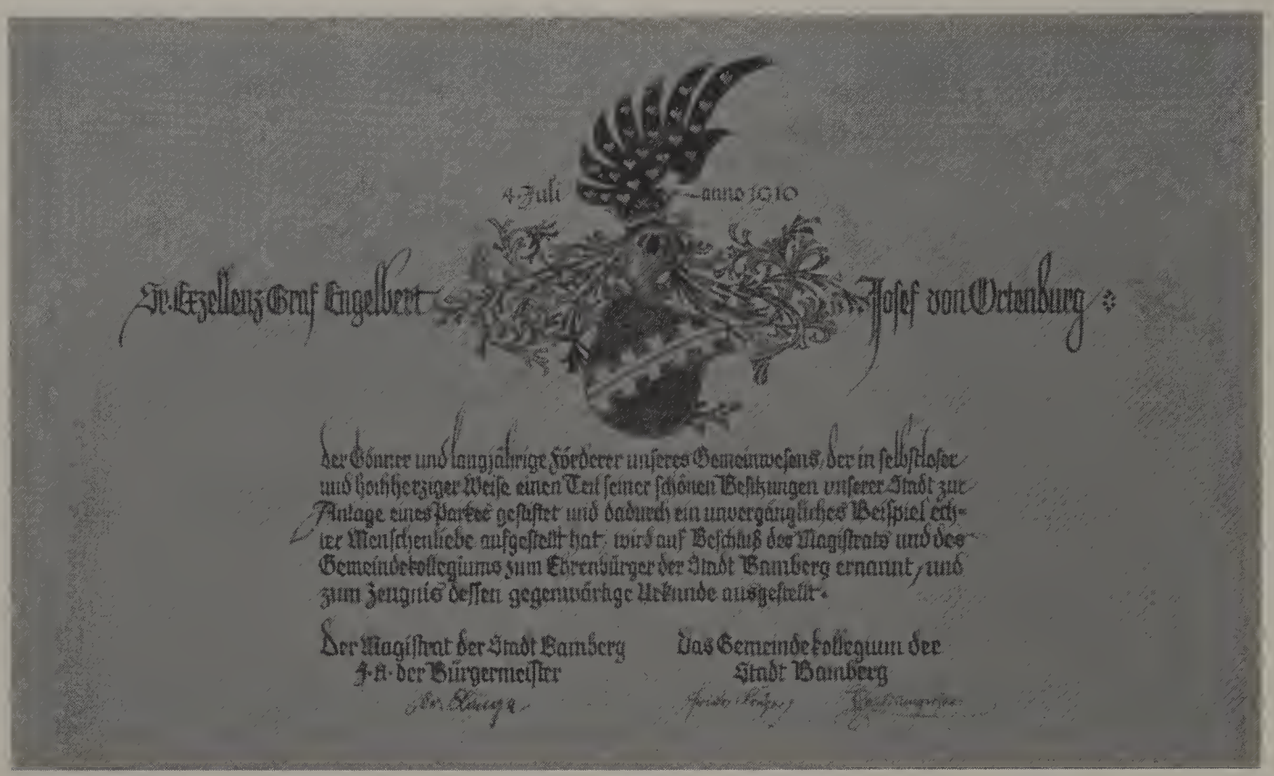


20. Rudolf Koch: Lettered title page and a text page from Die Lieder des heiligen Franziskus von Assisi *(The Songs of St Francis of Assisi), published by Eugen Diederichs, Jena, 1910.*

text proved very favourable. The book has been carefully bound in red Japanese silk and with a protective parchment case. In every aspect the greatest care was taken in producing this book, the purpose of which is to hand down the songs of the eternal singer within a worthy contemporary mantle.' (Rudolf Koch, 'Handschriftlich hergestellte Bücher', *ZfB*, April 1910, pp. 399-400; tr. HJvS)

The Klingspor custom of naming a typeface after the designer had begun with Eckmannschrift in 1900, followed the next year by Behrensschrift –

21. Rudolf Koch: Honorary certificate for Fritz Böhm, 1910. Koch's growing reputation was attracting numerous commissions for book-labels and certificates.



22. Rudolf Koch: Honorary certificate for Count Engelbert Josef von Ortenburg, July 1910.

the typefaces which had then caused such a sensation in the design world. Kochschrift, the first of over 20 typefaces to be designed by Koch, appeared in 1910.

This lively and thrilling typeface was initially called both Kochschrift (after its designer) and Deutsche Schrift, that is *German* type. Nothing less. With a name like that, Koch and Gebr. Klingspor expected the face to take centre stage among the printing trade with great success. And it did:

'Proceeding from the forms based upon handwriting, Koch, relying upon a sure instinct, welded together essential details of the old Gothic and Schwabacher alphabets into a new and independent whole. The fact that he filled a long-felt want was proved by the great popularity which this first creation of Koch's enjoyed in the printing-offices of Germany.' (Rudolf Conrad, 'Frankfort-Offenbach and the development of German type since the beginning of the new century', *Gebrauchsgraphik*, March 1926, pp. 38-41; in English in the original.)

Always fascinated by the act of creation itself, Koch later wrote a lengthy article for the journal *Das Plakat* describing the subtle adjustments that were made stage by stage from the first form of the letters as written with a broad nib in 1903 – even before he had joined Klingspor – to the final design of 1908. Numerous illustrations in the text followed the evolution through the five years, from lettering to typeface.

Of particular interest is one of the introductory paragraphs:

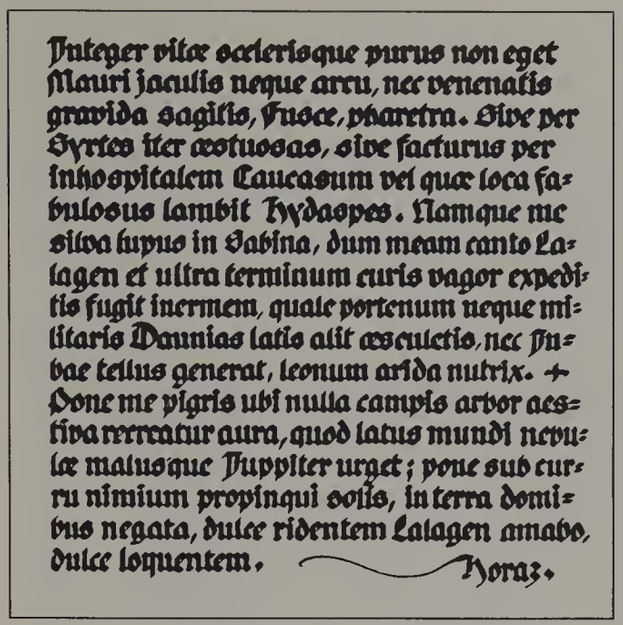
'This article will not describe the amount of effort the designer puts in until his work has reached the stage when it is in a final form and has become an expression of his feeling. It is a time-consuming process which is very difficult to describe. In the example presented here the designer worked long and laboriously using a broad quill pen to develop a type style which pays justice to this tool and is otherwise in all respects as simple and pure as possible.' (Rudolf Koch, 'Über das Durchbilden einer Druckschrift' [On the creation of a printer's type], *Das Plakat*, July 1920; tr. HJvS)

Koch also wrote in another article:

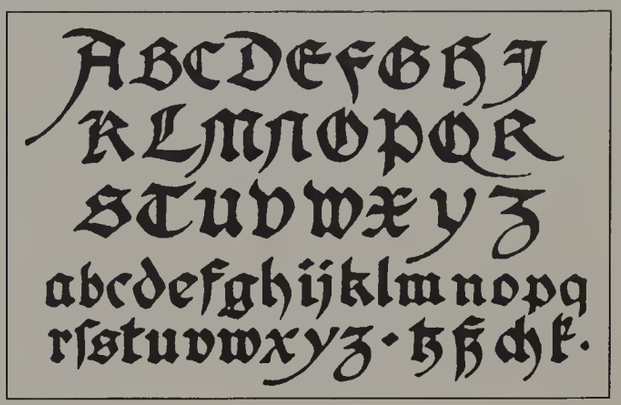
'In its basic form the so-called Kochschrift is the result of the study of different handwriting styles. But it would be futile to attempt to reproduce it using a broad-pen, because each individual form has also taken on an additional dimension resembling the style of characters roughly cut in wood, similar to the way they appeared in the block-books shortly before Gutenberg's time. The uninterrupted, almost passionate, change of forms, the avoidance of any geometrical regularity which we so love in Roman lettering, the rising and falling movements of the basic strokes, the different location of the angles of the heads and feet, none of this can be accomplished with a simple stroke of the pen; we are talking here about a typeface which is drawn rather than written.

'But it is precisely this vigorous stroke which gives the face its particular importance and, because of this characteristic, has served book

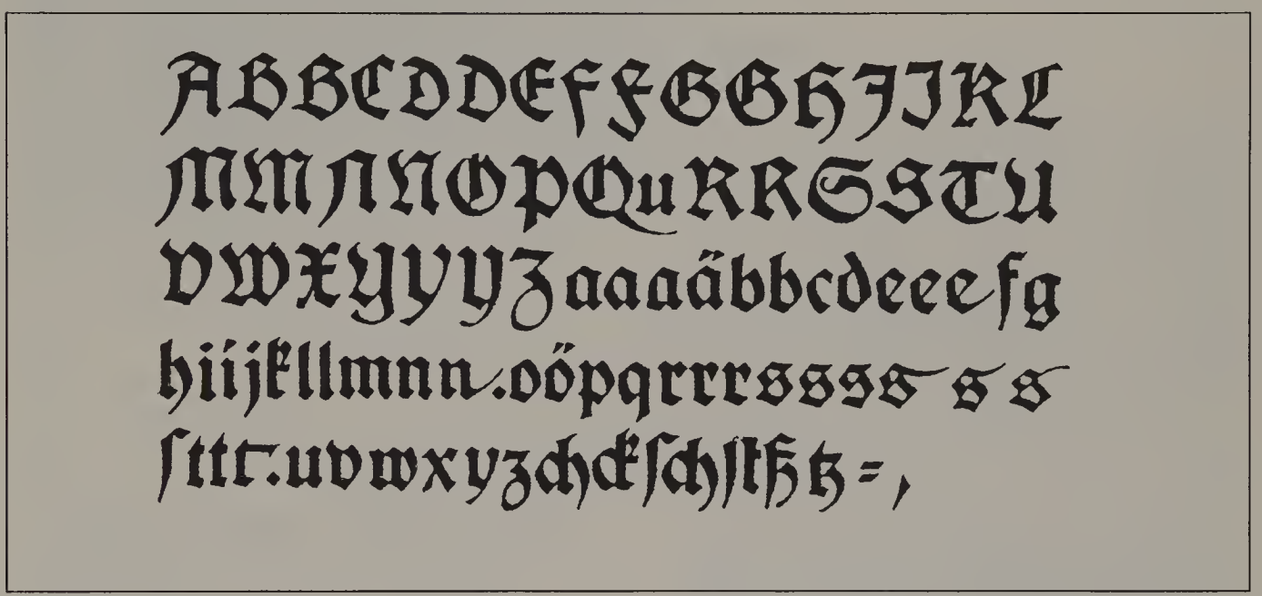
23. Stages in the development of Kochschrift from Koch's first lettered ideas on paper: 1, as lettered 1904; 2, re-lettered 1905; 3, further refinements, 1907; 4, the completed typeface as issued to the trade, 1910. The idea for the type had begun as early as 1903, long before Koch had even started at the typefoundry. The typeface was also called Deutsche Schrift in various texts, and called Oxford for the English market. From Koch's article, 'Über das Durchbilden einer Druckschrift', Das Plakat, July 1920.



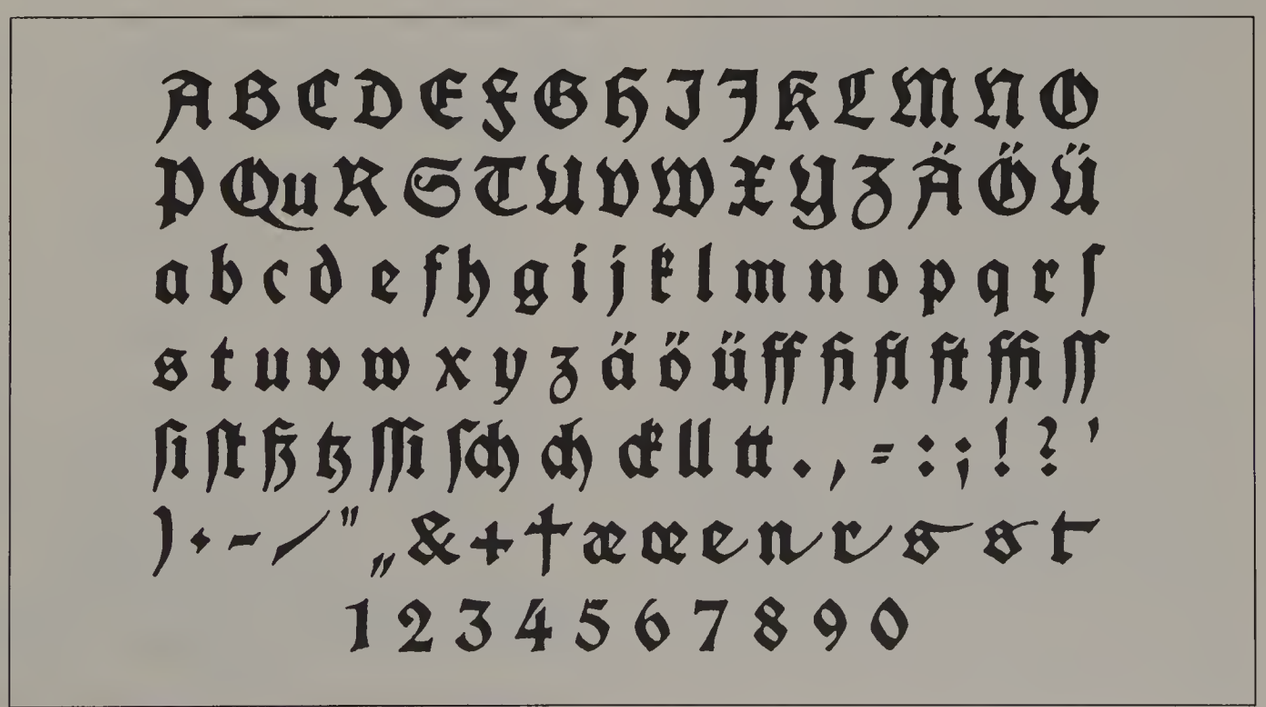
1904



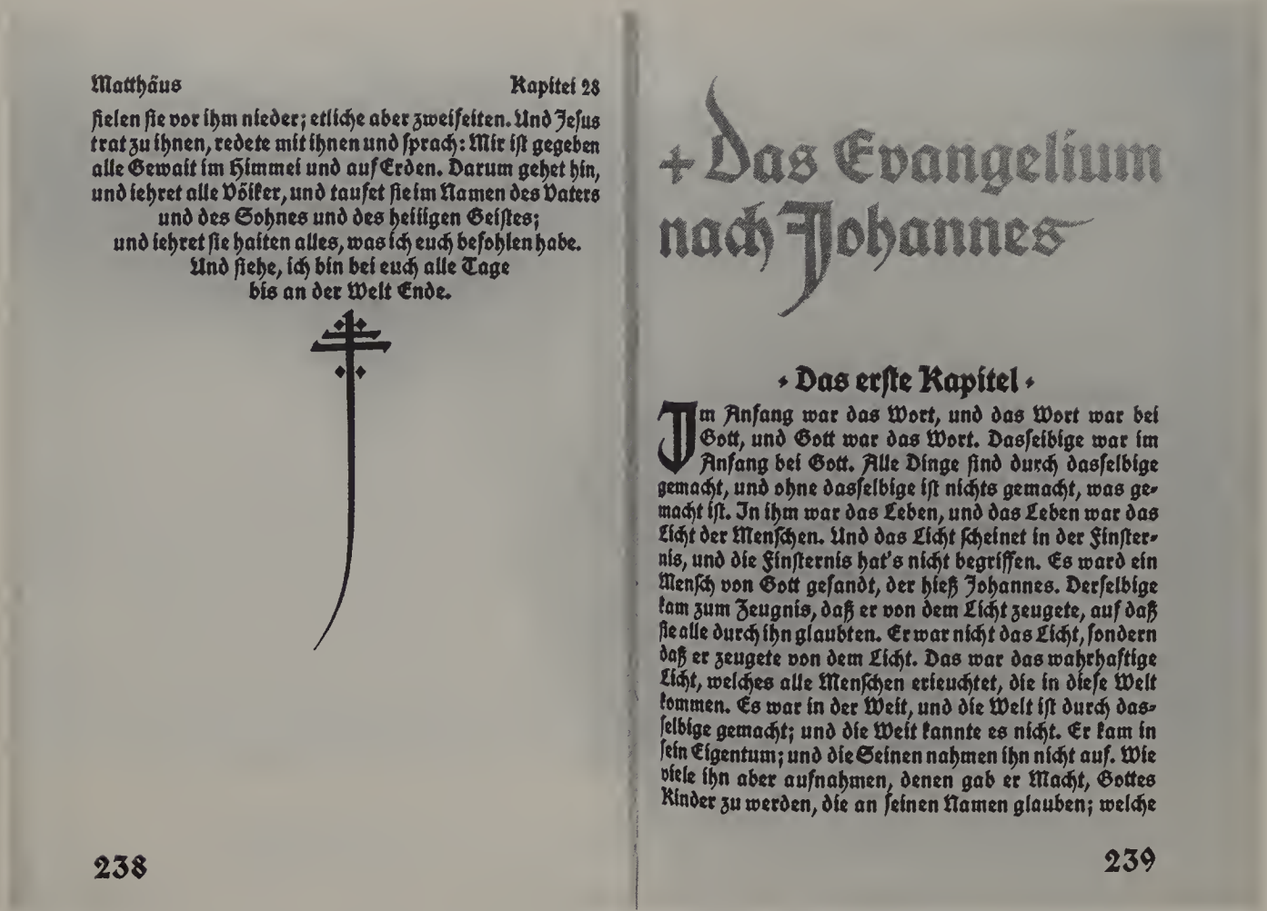
1905



1907



1910



Matthäus Kapitel 28

fielen sie vor ihm nieder; etliche aber zweifelten. Und Jesus trat zu ihnen, redete mit ihnen und sprach: Mir ist gegeben alle Gewalt im Himmel und auf Erden. Darum gehet hin, und lehret alle Völker, und taufet sie im Namen des Vaters und des Sohnes und des heiligen Geistes; und lehret sie halten alles, was ich euch befohlen habe. Und siehe, ich bin bei euch alle Tage bis an der Welt Ende.

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+ Das Evangelium nach Johannes

+ Das erste Kapitel +

Im Anfang war das Wort, und das Wort war bei Gott, und Gott war das Wort. Dasselbige war im Anfang bei Gott. Alle Dinge sind durch dasselbige gemacht, und ohne dasselbige ist nichts gemacht, was gemacht ist. In ihm war das Leben, und das Leben war das Licht der Menschen. Und das Licht scheinet in der Finsternis, und die Finsternis hat's nicht begriffen. Es ward ein Mensch von Gott gesandt, der hieß Johannes. Derselbige kam zum Zeugnis, daß er von dem Licht zeugete, auf daß sie alle durch ihn glaubten. Er war nicht das Licht, sondern daß er zeugete von dem Licht. Das war das wahrhaftige Licht, welches alle Menschen erleuchtet, die in diese Welt kommen. Es war in der Welt, und die Welt ist durch dasselbige gemacht; und die Welt kannte es nicht. Er kam in sein Eigentum; und die Seinen nahmen ihn nicht auf. Wie viele ihn aber aufnahmen, denen gab er Macht, Gottes Kinder zu werden, die an seinen Namen glauben; welche

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24. Rudolf Koch: Die vier Evangelien (The Four Gospels), Jena: Eugen Diederichs, 1910, typeset in Koch's first typeface, Deutsche Schrift. Closing page of Matthew and opening page of John.

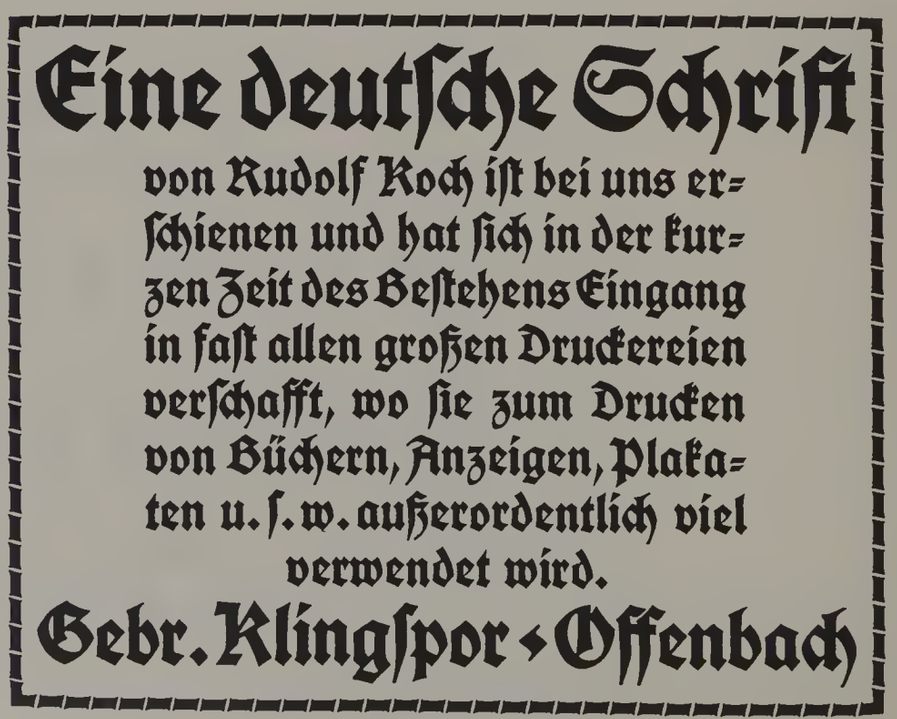
printers so well.' (Rudolf Koch, 'Maximilian- und Frühling-Schrift', *Archiv für Buchgewerbe*, no. 7/8, 1918, pp. 92-3; tr. HJvS)

In late 1910 and early 1911 *ZfB* recognised the importance of the new typeface – perhaps because Koch had made his mark during his earlier years in Leipzig? – and celebrated its appearance in several issues: a long review of the recently-published (by Diederichs) *Die vier Evangelien* (The Four Gospels), the first major publication to be set in the new typeface; a three-page article devoted to it by a perceptive Fritz Korge of Berlin; and a thrillingly-printed insert (by Gebr. Klingspor of course) amply showing the dynamism and then-modernity of Koch's first typeface.

Fritz Korge, who clearly was familiar with Koch's early work in Leipzig:

'. . . This new typeface is strong and distinctive, free and lively. It comes to us . . . sits down and, with a cheerful glance and a wide smile, says: My name is Koch; I feel very comfortable here . . . . [It] is an image of his own being. Type is everything to him: life, soul and form . . . . Anyone who had the opportunity years ago to see the artist's studies [Leipzig posters] of large-scale, sharply defined characters with a predilection for edges and sharp corners which appear strange and at first almost foreign must have been pleasantly surprised to see those splendid characters again . . . . This to the praise of the punch-cutter.

'Publishers such as Diederichs, Julius Bard, Julius Zeitler, etc., well-established when it comes to [good] typography, have not hesitated in using this expressive typeface . . . . Aside from their publisher's catalogues, circulars and brochures, we are also seeing larger works (*Nibelungen, Gudrun's Song, The Four Gospels*) set in Koch type

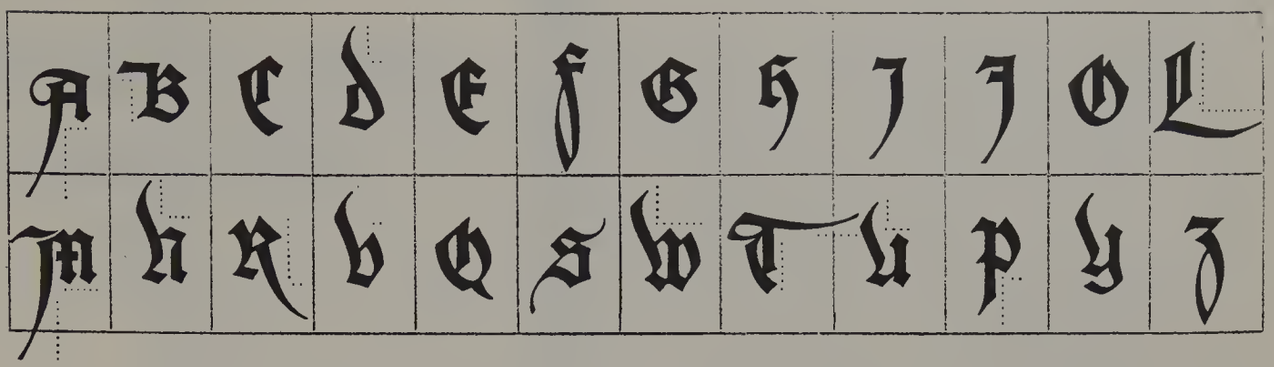


Eine deutsche Schrift

von Rudolf Koch ist bei uns erschienen und hat sich in der kurzen Zeit des Bestehens Eingang in fast allen großen Druckereien verschafft, wo sie zum Drucken von Büchern, Anzeigen, Plakaten u. s. w. außerordentlich viel verwendet wird.

Gebr. Klingspor • Offenbach

25 (below). A Klingspor Typefoundry advertisement trumpeting the enormous success of Kochscrift (initially called Deutsche Schrift) which it had issued in 1910. The typeface had been immediately adopted for fine printing as well as for jobbing printing, advertisements – and even street signs.



26. Kochschrift (Oxford) initials as they appeared in the Soldans of London type specimen book. The type is mortised as indicated by the dotted lines.

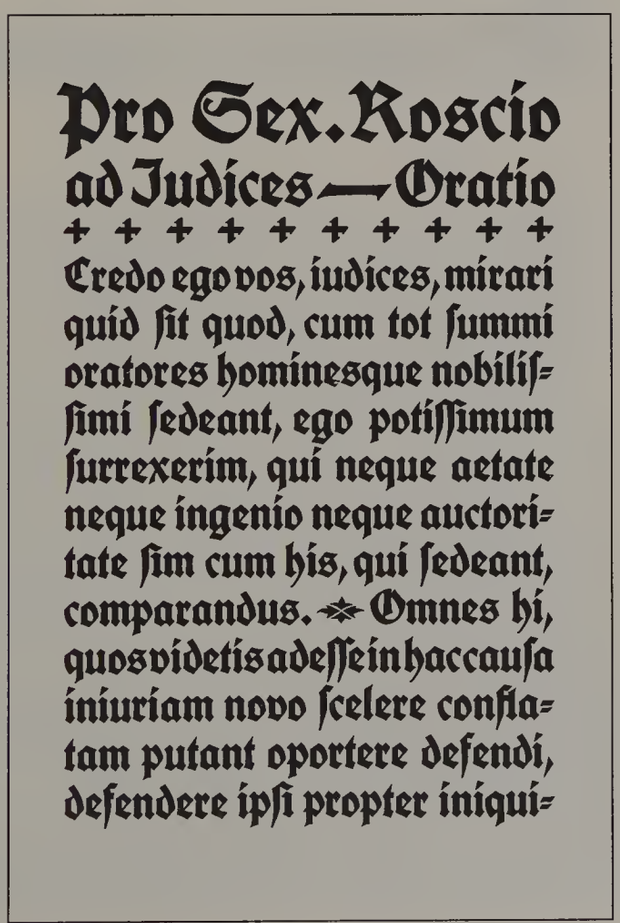
which have been produced with a real sense of simplicity and sublimity . . . . A signal is given [by this type] for a Bible to be printed which will be perceived by living and future generations – type for the language of Luther, the prose of a Lessing, Gottsched, Fichte, Reuter.' (Fritz Korge, 'Eine neue Schrift von Rudolf Koch', *ZfB*, Feb. 1911, pp. 369-71; tr. HJvS)

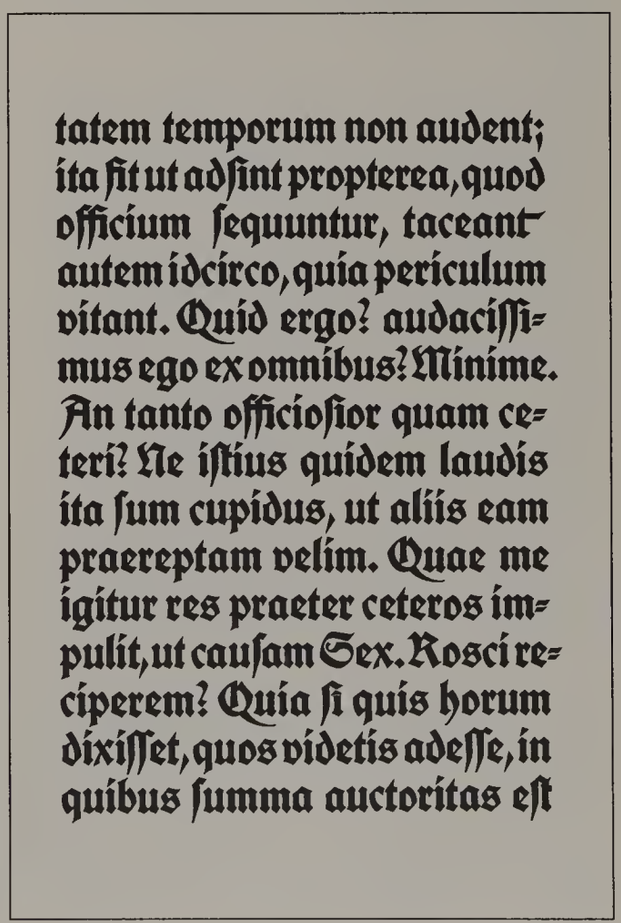
The long article was accompanied by the insert, mentioned above, which included four fine pages demonstrating the dynamic angularity of the type and may suggest to the modern reader the excitement that it created among designers and printers of 1910.

Gudrun: Ein deutsches Heldengedicht (Gudrun's Song), mentioned by Korge, had been published by Bard in 1910, in an edition of 200 copies, ten of which had hand-coloured initials by Koch.

1911–15

It would be some time before Koch designed a Roman letter ('Antiqua' in German) for Klingspor; he was quite happy with the commonly-used black-letter ('Fraktur'), a letterform which to him was a beautiful symbol of the nationalistic spirit. Even a quarter-century later, in an unattributed book review of Julius Rodenberg's *Deutsche Pressen*, the writer could state, 'Rudolf Koch, . . .


Pro Sex. Roscio
ad Judices — Oratio
Credo ego vos, iudices, mirari quid sit quod, cum tot summi oratores hominesque nobilissimi sedeant, ego potissimum surrexerim, qui neque aetate neque ingenio neque auctoritate sim cum his, qui sedeant, comparandus. Omnes hi, quos videtis adesse in hac causa iniuriam novo scelere conflatam putant oportere defendi, defendere ipsi propter iniqui-


tatem temporum non audent; ita fit ut adsint propterea, quod officium sequuntur, taceant autem idcirco, quia periculum vitant. Quid ergo? audacissimus ego ex omnibus? Minime. An tanto officiosior quam ceteri? Ne istius quidem laudis ita sum cupidus, ut aliis eam praereptam velim. Quae me igitur res praeter ceteros impulit, ut causam Sex. Rosci reciperem? Quia si quis horum dixisset, quos videtis adesse, in quibus summa auctoritas est

27. Many of Rudolf Koch's designs for typefaces were 'stepping-stones' on his path to the Ideal Bible typeface. His very first typeface, Kochschrift, initially called Deutsche Schrift, does not seem to be far off Koch's goal. Its magnificence is clearly demonstrated in this Latin setting used as a specimen showing for the new type, printed by Gebr. Klingspor's expert in-house printer Ernst Engel for the Leipzig journal ZfB, *February 1911. Not true margins.*

who by his lettering and type designs will probably do more than any other to save the black-letter for Germany . . .'. One can say, with some irony, that his typefaces were 'too German'; they certainly must have delayed his recognition as a first-class type-designer in English-speaking countries. Klingspor issued in 1914 his Maximilian with both black-letter and Roman capitals, but Koch did not deal with a complete Roman alphabet until the graceful designs for his Antiqua of 1920-22.

Rodenberg understood the black-letter problem for English-speaking readers:

'. . . [T]he Germans are the only nation that retains black-letter with a tenacious energy, not always understood by other countries. Without touching on the practical or even the artistic point of view regarding a uniform script, . . . I should like to point out that both forms owe their existence to historical developments, so that the black-letter is in no way an artificial product but an historical growth and for this reason alone has the right of existence. From an artistic point of view it would be a matter of regret if the black-letter was sacrificed to the craze for uniformity and a beautiful individual trait thus lost to the world.' (J. Rodenberg, 1926.)

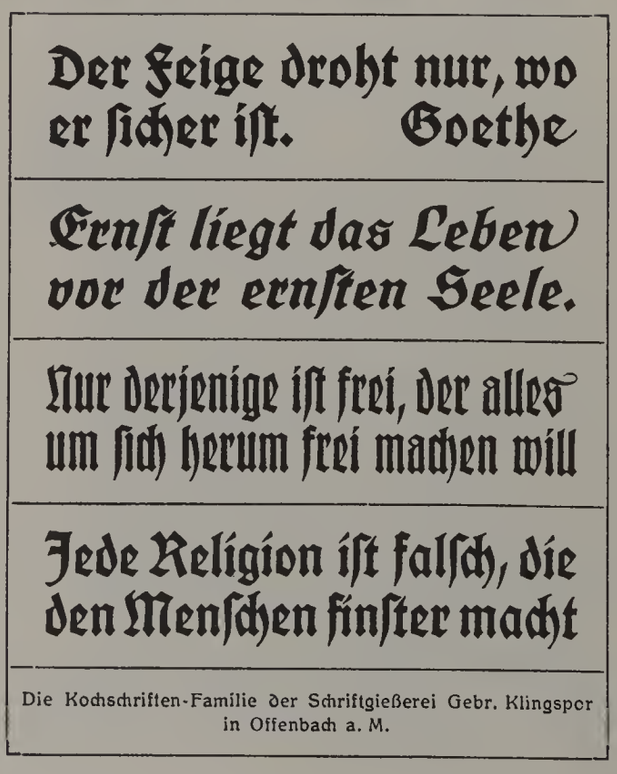
Indeed, anyone who makes a study of this particular period of letter-design or typesetting in Germany will find in design and bibliographical periodicals constant articles usually titled 'Antiqua oder Fraktur', or 'Fraktur oder Antiqua'.

Thus, in early 1911 Koch jumped into the Roman or German script argument with the following article in the journal *Archiv für Buchgewerbe* (referred to as *AfB* in subsequent references).

Rudolf Koch, 'Jakob Grimm und die deutsche Schrift' (Jacob Grimm and German Script):

'In the renewed battle between Roman and German script which is again becoming a rather animated one, it is a remarkable fact that it is precisely those with the best understanding of the history of our German script who are showing the least amount of support for it. Many of the opponents of German script can be found among the Germanists [Germanisten] but also among the philologists and, to a wider extent, other scholars. In pursuing the reasons for this odd phenomenon, one finds out that in the final analysis all these attitudes are rooted in a single comment made by Jacob Grimm in the dictionary [*Deutsches Wörterbuch*] he co-published with his brother in 1852 in Leipzig.

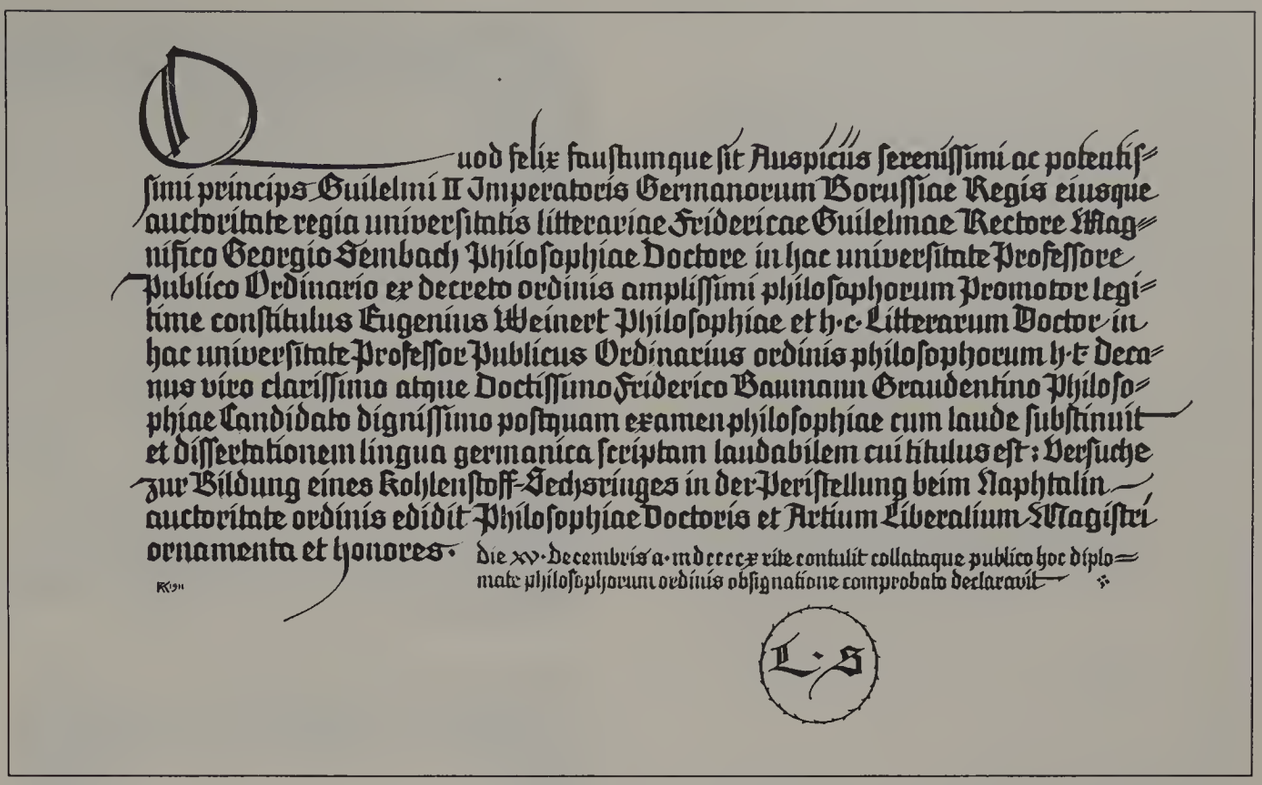
'So what does Grimm say about German script? He calls it "misshapen", "ugly", "bad", and "tasteless"; it makes books look "barbarian".



28 (above). The italic (Schrägschrift) of Koch's Deutsche Schrift was cut by the end of 1911 and first introduced to the trade in Klingspor's New Year booklet, Über das Buch, *for 1912. The bold and rhythmic characters are shown in this cover to the announcement from an* Archiv für Buchgewerbe *supplement.*

29 (left). The Kochschrift family: The original design, italic (issued early 1912), condensed (by October 1913) and semi-bold (by March 1913).

30. Rudolf Koch: Diploma, lettered in Latin in 1911, showing Koch's preference for adding touches of decoration to the margins by the use of elongated strokes. The two small lines at the bottom are lettered in red. Not true margins.


Quod felix faustumque sit Auspicius serenissimi ac potentissimi principis Guilelmi II Imperatoris Germanorum Borussiae Regis eiusque auctoritate regia universitatis litterariae Friderícae Guilelmae Rectore Magnifico Georgio Sembach Philosophiae Doctore in hac universitate Professore Publico Ordinario ex decreto ordinis amplissimi philosophorum Promotor legitime constitutus Eugenius Weinert Philosophiae et h·t Litterarum Doctor in hac universitate Professor Publicus Ordinarius ordinis philosophorum h·t Decanus viro clarissimo atque Doctissimo Friderico Baumann Graudentino Philosophiae Candidato dignissimo postquam examen philosophiae cum laude substinuit et dissertationem lingua germanica scriptam laudabilem cui titulus est: Versuche zur Bildung eines Kohlenstoff-Sechsringes in der Peristellung beim Naphtalin auctoritate ordinis edidit Philosophiae Doctoris et Artium Liberalium Magistri ornamenta et honores. die xv·Decembris a·m dcccc xi rite contulit collataque publico hoc diplomate philosophorum ordinis obsignatione comprobato declaravit

L·S

31 (below). The third, and last, move of the Rudolf Koch family was on 1 May 1911 to this Jugend-style house at Buchrainweg 29, in the fashionable West End of Offenbach. The Kochs lived on the top floor. Koch's residence is today commemorated, on the front of the building, by a plaque designed by the eminent letterer and teacher Karlgeorg Hoefer (b. 1914). Koch's life-long friend and benefactor, Dr Siegfried Guggenheim, lived a ten-minute walk away at Tulpenhofstrasse 54, two doors from Karl Klingspor.

He describes the capital letters as being "unreadable" and "offensive to the eye", and the individual forms as "ornate" and "disjointed".

'These are not objective reasons but a judgement based on personal taste – and indeed a devastating one which strikes us as odd and incomprehensible today at a time when those who are deferred to in matters of taste – the artists – wholeheartedly acknowledge the beauty of the script, and when even most of those using the Roman no longer dare to question this aspect. Grimm's opinion makes one think of a remark made by Mozart who, when he was passing through Nuremberg, had nothing more to say about this marvellous monument to the German spirit than that it was an "ugly city".

'. . . It would not occur to anyone today to adopt this opinion simply because it originates from the great and kind master. We do not take Mozart seriously, with his words about one of our most beautiful German cities, so why should we do so with Grimm's devastating opinion about one of the greatest monuments of the German spirit, our script? . . . .

'Grimm's successors . . . inherited his hatred of the German script. As time went by it became the practice to declare oneself an enemy of the German script, thus entering into conscious opposition to the masses. Grimm's principles were considered evidence of enlightenment and higher learning. The fact that the simple folk clung to their German script gave the scholars all the more reason to think they could condemn it . . . . If the trends of our modern times have made the German script superfluous it will disappear from our lives . . .'. (Rudolf Koch, 'Jakob Grimm und die deutsche Schrift', *AfB*, March 1911, pp. 69-70; tr. HJvS)

It is an argument to which we, and Koch, will return.

Friedrich Heinrichsen (in his *Recollections*; see Bibliography) writes that Koch 'continues to add diligently to the lettered texts, manuscripts which are later used as the basis for his type designs. They all develop from a life filled with an interest in German literature which he shared with his friends

[such as] collectors like Gustav Schmalz, Dr Guggenheim, Wachsmuth, and others.'

Rudolf Koch was what we would call today a workaholic. Although working at Klingspor, and teaching at the Institute, his intellectual and artistic needs appear not to have been satisfied; in 1911 he started a private press in Offenbach, the Rudolfinische Drucke (Press of the Rudolfs). His partner was the other Rudolf: Rudolf Gerstung (b. 1871), a printer who, upon the death of his father in 1892, had taken over the ownership of the family printing firm, Wilhelm Gerstung. The establishment of the first German private press, the Janus-Presse in Leipzig in 1907 by Carl Ernst Poeschel and another designer of Klingspor typefaces, Walter Tiemann, may easily have given Koch the idea.

The intention of the Press was to issue high-quality printed books in limited editions of 300 copies. Eventually its output not only included books but block-books, portfolios and single-leaf prints. During its lifetime, 1911 to 1924, the Press issued 20 works in all of which Koch, as the 'Druckleitung', was involved, either as the editor, or artist, or designer. Rudolf Gerstung was solely responsible for the fine printing.

Wilhelm Gerstung, the firm, had been founded in 1849 and had a high reputation printing books by both letterpress and lithography, but particularly specialised in the printing of wine-labels. It became an actual publisher only upon the formation of the Rudolfinische Drucke. After only three years it had won a Grand Prize at the 1914 Leipzig International Book Art Exhibition.

In the first announcement of the formation of the Press, Koch wrote:

'For a long time it seemed that the existence of a number of competent and perceptive publishers here in Germany would obviate the need for private presses similar to the ones found in England. However, during the last few years a couple of firms of this type have succeeded in making a name for themselves here and have gained wide respect thanks to the production of some very successful publications; they have printed several excellent books modelled closely on their English prototypes and perfectly capable of holding their own when compared to them.

'. . . [T]he two undersigned came together for the purpose of jointly creating books which in terms of technical quality should not take second place to anything similar . . .'.

Their productions were not intended to compete with luxurious collector's editions; the text pages would be handsome and functional but the bindings would present 'a personalised approach to a genuinely hardbound cover, in fact completely eliminating the conventional use of leather and hand gilding. We are envisaging a book, which is to be bound using threaded parchment cords in the famous workshop of Carl Sonntag Jr in Leipzig . . . with end-papers showing a special design which the artist himself [i.e. Koch] will individually watercolour by hand; on the parchment spine the same person will write the spine title in strong German lettering similar in style to fine examples found on books of old libraries.' (Rudolf Koch,

32. Rudolf Koch: '7 Wine-Labels', booklet cover and two of the labels, by October 1911. The firm of Wilh. Gerstung, with its high reputation for printing wine-labels, issued a number of such printer's samples to attract business from wine dealers. Previous pamphlets had shown sample labels by J.V. Cissarz, Robert Engels, Otto Hupp, Peter Behrens and F.W. Kleukens. The cover is printed in black, with the printer's name and address in red.

33. A double-page spread from Hanne Nüte un de lütte Pudel, *the first book issued by the Rudolfinische Drucke, the partnership formed by Rudolf Koch and the printer Rudolf Gerstung in 1911 and 'the German analogy to the English private press' (Leopold Hirschberg). The verse numbers, lettered by Koch and printed in blue, add a lively contrast to the rather heavy effect of the type. The first three books from the Press were set in Koch's new Kochschrift.*

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Nu mak di up de Flüchten, nimm di up
Un fleig' taurügg' nah't Bäckerhus,
Mak Jochen minen ſchönſten Gruß,
Vertell em von den halwen Ring
Un ſegg, dat wir akkrat ſo'n Ding,
As lütt Kriſchæning hadd dor unnen
Bi Weg'lang in dat Muſ'lock funnen.
Un ſegg: paſſierten dor Geſchichten,
Künn hei ſick nah deſ' Nahricht richten;
Un ſegg em, Swælk, ick let em ſeggen:
Hei ſüll de Hän'n in'n Schot nich leggen;
Hir würd denn woll ok Unkel Sprein
Un Meiſk un Specht tau'm Rechten ſeihn.

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De Swælk reiſt af mit ehr Gewarw.
Unſ' Jochen is juſt in den Auſt,
Sitt up de letzte Hawergarw,
So recht in't Fett, un ſmauſt un ſmauſt.
Hei antwurt't nicks un ſitt mit vullen Kropp
So recht behaglich dor un ſchüddelt mit den Kopp,
Bet ſei em allens hett vertellt.

249

Dunn æwer fangt hei an un ſchellt:
„So'n Dummerjahn, läßt ſich da kriegen!
Man möchte aus der Haut gleich fliegen!
Ich habe die Geſchichte dick.
Wat meint de Ädebor, dat ick
Nicks heww tau dauhn, as ſo'ne Saken,
De krumm ſünd, wedder grad tau maken!
Hir hett en jeder ok ſin Not:
Twei Dutzend Gören tog ick grot
Dit Johr; un dorbi liggt min Wiw
Mit allerlei Beſorgung mi tau Liw;
Ick möt den ganzen Dag nah Fiken
Un nah den ollen Bäcker kiken;
Ick heww den ganzen Dag kein Freden."
Un as ſei ſo tauſamen reden,
Dunn kümmt dor wer. – Wer kann dat ſin? –
De Bäcker is't: geiht nah Gallin.
Un up ſin wittes, weik Geſicht,
Dor liggt ſo'n kolles, froſtig Freu'n,
As ſick de Winter freut, wenn hei dat Gräun
In Feld un Holt tau Grunnen richt't.
„De brött nicks Gauds!" ſeggt Spatz. „Kumm mit!
Will'n ſeihen, wat dor achter ſitt." –
De Bäcker geiht in't Dörp herin,

'Die Rudolfinischen Drucke', *Die Bücherstube*, Munich: Buchenau & Reichert Verlag, vol. 2, 1923, pp. 138-9; tr. HJvS)

The idea for the design of the book and the parchment spine was not original. A year earlier the publisher Eugen Diederichs (which had published *The Four Gospels*, designed by Koch) had issued a book that may have served as Koch's exemplar, Charles de Coster's *Tyll Ulenspiegel*. It had been designed by F.H. Ehmcke, the outstanding designer of books, trade symbols and typefaces.

In late 1911 Koch participated in the exhibition 'Moderner Buchumschläge' (Modern Book Covers) held in the Museum of Arts and Crafts, Leipzig. (Dr Hans Wolff, 'Kleine Mitteilungen', *ZfB*, Oct. 1911, p. 243)

Members of the Verein deutscher Buchgewerbekünstler, which now included Koch, met in the Library of the Royal Academy, Leipzig, on 1 December 1912 to discuss arrangements for the immensely significant 'Internationale Ausstellung für Buchgewerbe und Graphik' (International Exhibition of Book Art) to be held in that city in the summer of 1914. Among those present, the elite of the German design world, were Walter Tiemann (Chairman), Georg Belwe, Lucian Bernhard, Hugo Steiner-Prag, E.R. Weiss and Koch. Categories of

34. The two Rudolfs sail in with a cargo of beautiful books; Koch's design for the partnership's first New Year's card, 1912. A reviewer of the first Rudolfinische Drucke books wrote: 'In Offenbach we have a heaven-sent type-designer, Rudolf Koch, and a superb printer, Rudolf Gerstung.'

Nacht

In einem hochgewölbten, engen gotischen Zimmer Faust, unruhig auf seinem Sessel am Pulte

Faust

Habe nun, ach! Philosophie,
Juristerei und Medizin,
Und leider auch Theologie
Durchaus studiert, mit heißem Bemühn.
Da steh' ich nun, ich armer Tor!
Und bin so klug als wie zuvor;
Heiße Magister, heiße Doktor gar,
Und ziehe schon an die zehen Jahr,
Herauf, herab und quer und krumm,
Meine Schüler an der Nase herum –
Und sehe, daß wir nichts wissen können!
Das will mir schier das Herz verbrennen.
Zwar bin ich gescheiter als alle die Laffen,
Doktoren, Magister, Schreiber und Pfaffen;
Mich plagen keine Skrupel noch Zweifel,
Fürchte mich weder vor Hölle noch Teufel –
Dafür ist mir auch alle Freud' entrissen,
Bilde mir nicht ein, was Rechts zu wissen,
Bilde mir nicht ein, ich könnte was lehren,
Die Menschen zu bessern und zu bekehren.
Auch hab' ich weder Gut noch Geld,
Noch Ehr' und Herrlichkeit der Welt.
Es möchte kein Hund so länger leben!
Drum hab' ich mich der Magie ergeben,
Ob mir durch Geistes Kraft und Mund
Nicht manch Geheimnis würde kund;
Daß ich nicht mehr mit saurem Schweiß
Zu sagen brauche, was ich nicht weiß;
Daß ich erkenne, was die Welt
Im Innersten zusammenhält,
Schau' alle Wirkenskraft und Samen,
Und tu' nicht mehr in Worten kramen.

O sähst du, voller Mondenschein,
Zum letzenmal auf meine Pein,
Den ich so manche Mitternacht
An diesem Pult herangewacht:
Dann, über Büchern und Papier,
Trübsel'ger Freund, erschienst du mir!
Ach! könnt' ich doch auf Bergeshöhn
In deinem lieben Lichte gehn,
Um Bergeshöhle mit Geistern schweben,
Auf Wiesen in deinem Dämmer weben,
Von allem Wissensqualm entladen,
In deinem Tau gesund mich baden!

Weh! steck' ich in dem Kerker noch?
Verfluchtes dumpfes Mauerloch,
Wo selbst das liebe Himmelslicht
Trüb durch gemalte Scheiben bricht!
Beschränkt mit diesem Bücherhauf,
Den Würme nagen, Staub bedeckt,
Den bis ans hohe Gewölb' hinauf
Ein angeraucht Papier umsteckt;
Mit Gläsern, Büchsen rings umstellt,
Mit Instrumenten vollgepfropft,
Urväter-Hausrat drein gestopft –
Das ist deine Welt! das heißt eine Welt!

Und fragst du noch, warum dein Herz
Sich bang in deinem Busen klemmt?
Warum ein unerklärter Schmerz
Dir alle Lebensregung hemmt?
Statt der lebendigen Natur,
Da Gott die Menschen schuf hinein,
Umgibt in Rauch und Moder nur
Dich Tiergeripp und Totenbein.

Flieh! Auf! Hinaus ins weite Land!
Und dies geheimnisvolle Buch,

35 (above). Rudolf Koch: Spread from Goethe's Faust, *Berlin: Fritz Heyder, 1912. The density of the Kochschrift text setting is eased by the flourish in the blue heading.*

36. Advertisement for 'the most beautiful inexpensive Faust *edition', designed by Rudolf Koch.*

Verlag Fritz Heyder · Berlin-Zehlendorf

‚Die schönste billige Faust-Ausgabe'

Ausstattung v. Rudolf Koch · Zweifarbiger Druck

Beide Teile der Dichtung in einem Bande

In Leinen Mark 3.—, in Leder Mark 4.—,
in Pergament Mark 6.—

37. 'Hanne Nüte and Frithjof and Ingeborg', paper-cut characters by Koch for the Rudolfinische Drucke New Year card, 1 January 1913.

work to be shown were decided; juries to choose actual works were formed; their choices were to represent the best of modern book arts. The jury for the 'Schrift' exhibition consisted of Heinrich Wieynk (Berlin), Hermann Delitsch (Leipzig), and Rudolf Koch.

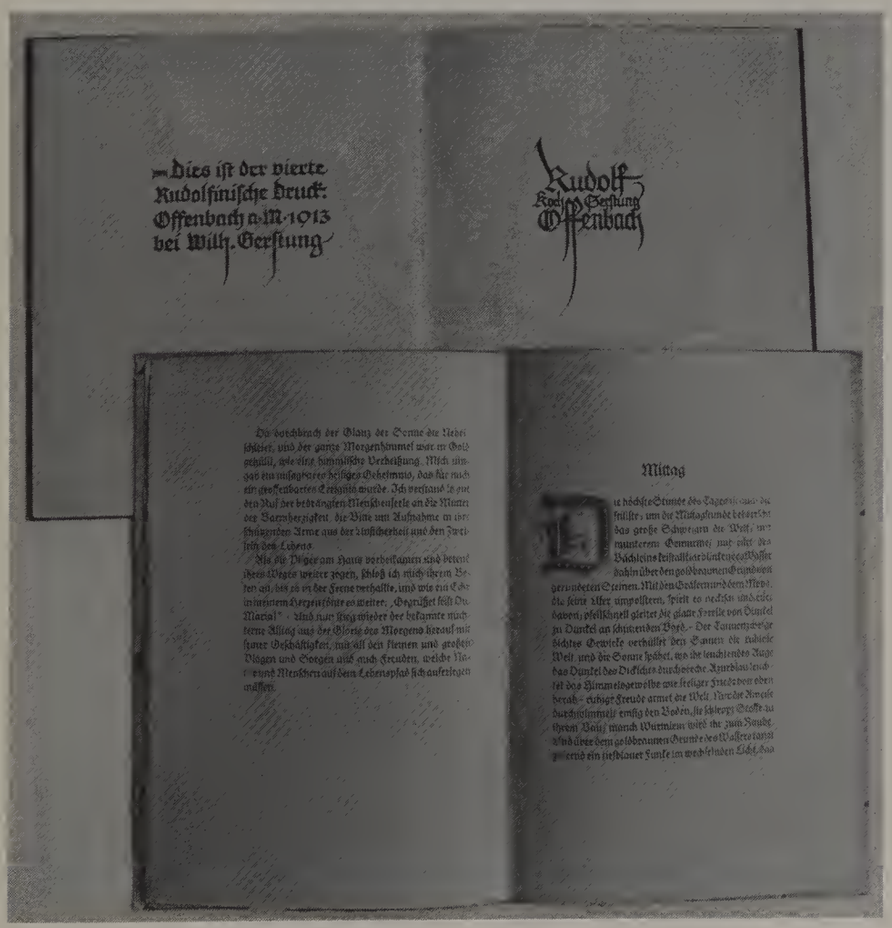
At the time there were 44 members of the Club; recently appointed honorary members included Carl Ernst Poeschel, the publisher Eugen Diederichs, and Karl Klingspor.

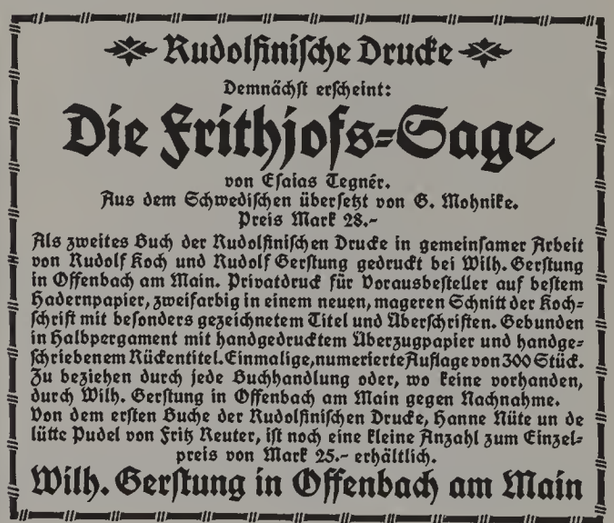
It was reported that the club's travelling exhibition of members' work was dismantled after its return to Leipzig, having first been shown in Wiesbaden and Stuttgart. (*ZfB*, Heft 10, p. 385; tr. HJvS)

Many of the later 'books' issued by the Rudolfinische Drucke simply consisted of several pages of fine lettering, beautifully printed by lithography, bound in handmade paper covers. Koch made no apologies:

'. . . It is not necessary . . . to write volumes with hundreds of pages. Six to eight pages are enough, and in three or four hours the work can be done, including the folding of the pages and sewing them into a cover – just as long as one remains fresh and the last touch of the hand is done with the same joy as the first one.' (Quoted in F. Kredel, *The Little ABC Book of Rudolf Koch*, 1976, p. 8)

A 'book' of this kind was *Vom Vaterland*, 1913, the fourth title published by the Rudolfinische Drucke. Marking the impending centenary of its original publication, it was also of special significance to Koch as the text had been written by Ernst Moritz Arndt (1769-1860), a distant relative and historian; the ten pages lettered by Koch consist of a passage from *Katechismus eines deutschen Wehrmanns* (A German soldier's catechism), a prose-poem which the patriotic Arndt wrote in 1814 during the War of Liberation (Der Befreiungskriege, 1813-14, also called the Battle of




Rudolfinische Drucke

Demnächst erscheint:

Die Frithjofs-Sage

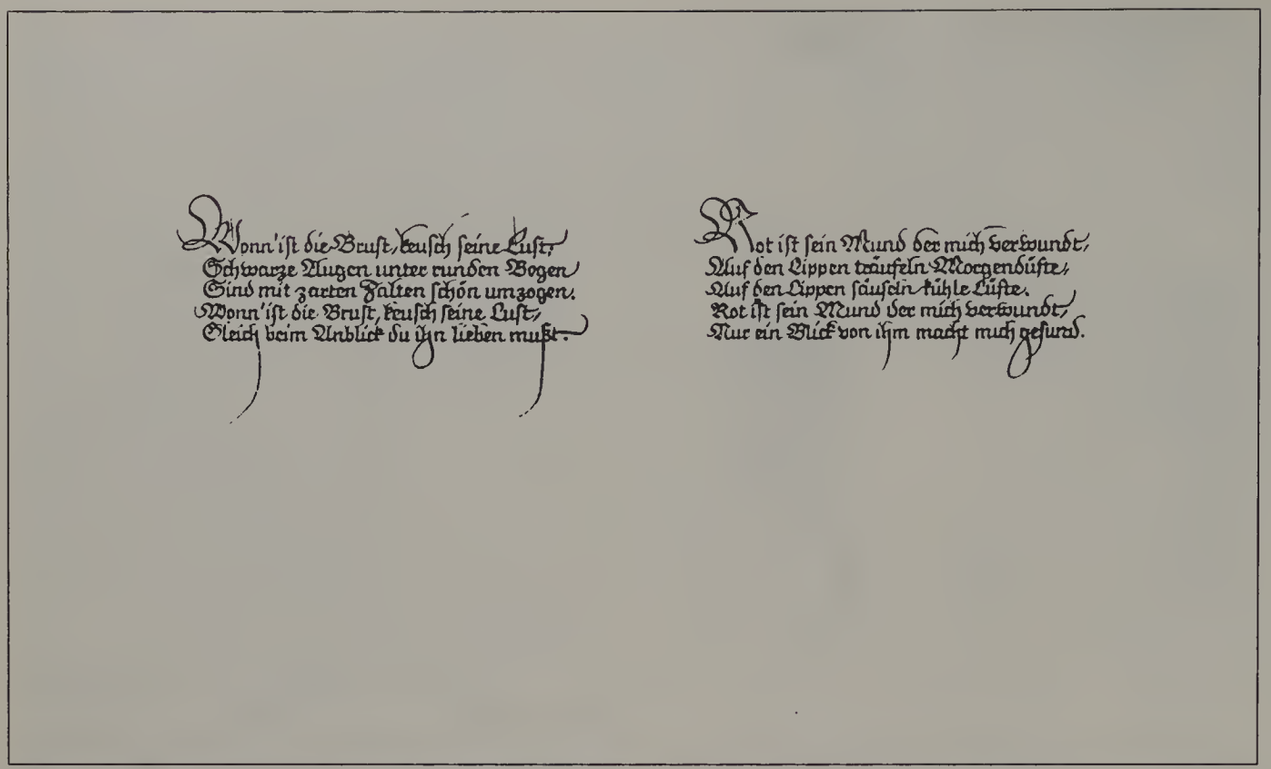
von Esaias Tegnér.
Aus dem Schwedischen übersetzt von G. Mohnike.
Preis Mark 28.-

Als zweites Buch der Rudolfinischen Drucke in gemeinsamer Arbeit von Rudolf Koch und Rudolf Gerstung gedruckt bei Wilh. Gerstung in Offenbach am Main. Privatdruck für Vorausbesteller auf bestem Hadernpapier, zweifarbig in einem neuen, mageren Schnitt der Kochschrift mit besonders gezeichnetem Titel und Überschriften. Gebunden in Halbpergament mit handgedrucktem Überzugpapier und handgeschriebenem Rückentitel. Einmalige, numerierte Auflage von 300 Stück. Zu beziehen durch jede Buchhandlung oder, wo keine vorhanden, durch Wilh. Gerstung in Offenbach am Main gegen Nachnahme. Von dem ersten Buche der Rudolfinischen Drucke, Hanne Nüte un de lütte Pudel von Fritz Reuter, ist noch eine kleine Anzahl zum Einzelpreis von Mark 25.- erhältlich.

Wilh. Gerstung in Offenbach am Main

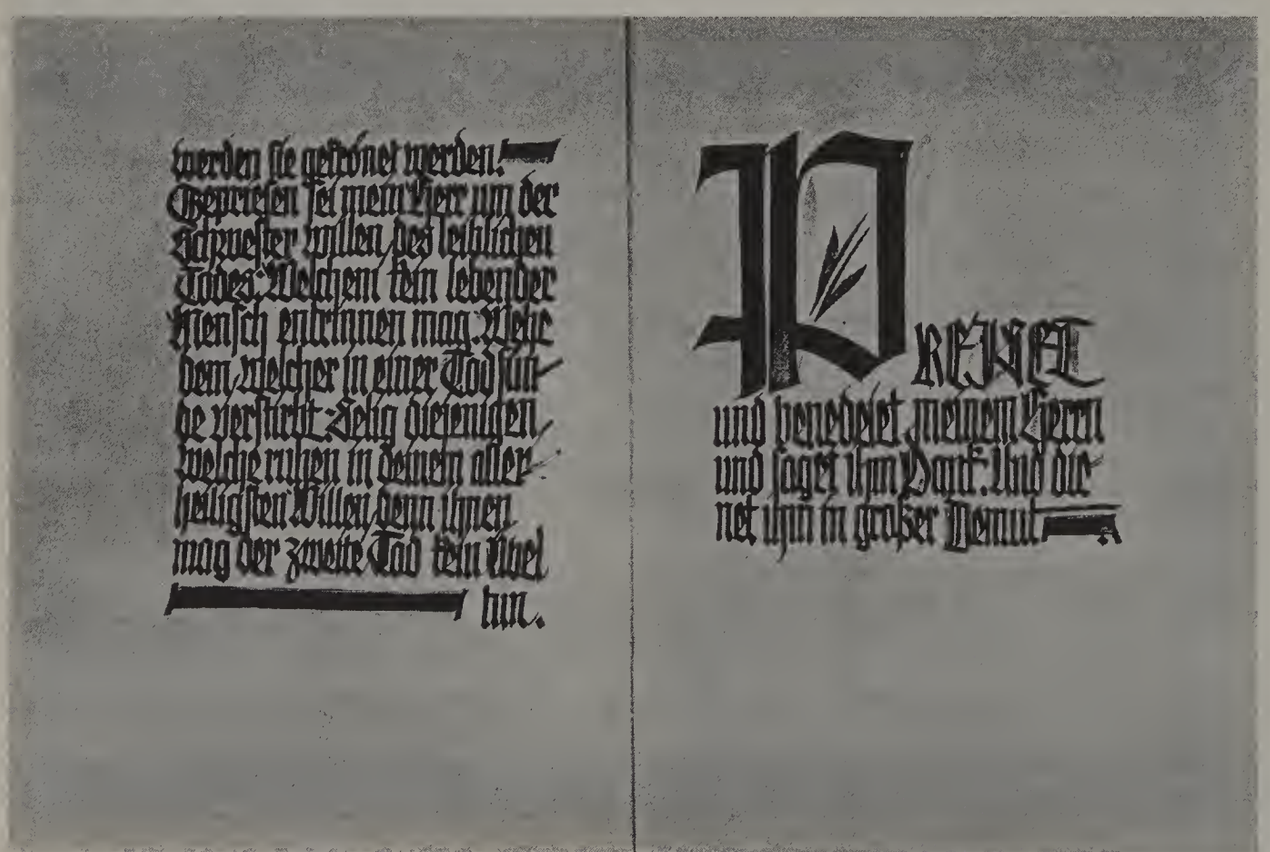
38 (left). Rudolf Koch: Two Rudolfinische Drucke productions, Ernst Moritz Arndt, Vom Vaterland *(RD4), colophon and 'double Rudolf' logo, 1913; and Hans Thoma,* Die Tageszeiten *(RD17), 1922. The journal* Deutsche Kunst und Dekoration *wrote of the Arndt: 'The lettering, from Koch's pen, written in ten short pages, proceeds with an unquestionable emotion and strength in the beauty of the characters to which we have become accustomed from this artist . . .'.*

39 (above). An advertisement of 1913 for the Rudolfinische Drucke.


Wonn'ist die Brust, keusch seine Lust,
Schwarze Augen unter runden Bogen
Sind mit zarten Falten schön umzogen.
Wonn'ist die Brust, keusch seine Lust,
Gleich beim Anblick du ihn lieben mußt.

Rot ist sein Mund der mich verwundt,
Auf den Lippen träufeln Morgendüfte,
Auf den Lippen säuseln kühle Lüfte.
Rot ist sein Mund der mich verwundt,
Nur ein Blick von ihm macht mich gesund.

40. Rudolf Koch: Die Lieder des Hafis, *Frakturschrift, lettered 1912.*


werden sie gekrönet werden.
Gepriesen sei mein Herr um der
Schwester willen des leiblichen
Todes. Welchem kein lebender
Mensch entrinnen mag. Wehe
dem, welcher in einer Todsün-
de verstirbt. Selig diejenigen,
welche ruhen in deinem aller-
heiligsten Willen, denn ihnen
mag der zweite Tod kein Übel
tun.

FREUET
und benedeiet meinen Herrn
und saget ihm Dank. Und die-
net ihm in großer Demut

41. Rudolf Koch: Die Künstler *(Schiller), lettered 1912.*

Nations), when Napoleon had been defeated in a battle near Leipzig.

The text is written in a handsome script, the flourishes of the top and bottom lines adding modest decoration to the generous margins, a particular characteristic of Koch's early lettering. Colour is used only in the initial letter on the first text page. The text clearly appealed to Koch's nationalistic spirit.

When the then 12-year old Jan Tschichold saw the book exhibited at the Leipzig international book exhibition the following year, he was impressed by the lettering and, soon after, bought a copy with 8 Marks of his pocket money. As a young adult, he went to Offenbach to meet Koch; the Master's influence appears in Tschichold's work for a brief period until he discovered the Bauhaus.

Die Rudolfinischen Drucke

Von diesen vorzüglich beurteilten deutschen Musterdrucken sind bisher erschienen:

Fritz Reuter: Hanne Nüte un de lütte Pudel

In Kochschrift gesetzt und zweifarbig auf Old Stratford gedruckt. Titel und Kapitelzahlen wurden von Rudolf Koch gezeichnet und besonders in Holz geschnitten. Gebunden in Halbpergament; das Überzugpapier wurde vom Künstler selbst in Wasserfarbendruck hergestellt, der Rückentitel einzeln von demselben mit der Hand aufgeschrieben. Einmalige, numerierte Auflage von 300 St. Mk. 25.-.

Esaias Tegnér: Die Frithjofs-Sage

übersetzt von G. Mohnike. Gesetzt aus einem neuen, mageren Schnitt der Kochschrift und zweifarbig auf Old Stratford gedruckt. Titel und sämtliche 26 Überschriften wurden von Rudolf Koch besonders gezeichnet. Gebunden in Halbpergament; das Überzugpapier wurde vom Künstler selbst in Wasserfarbendruck hergestellt, der Rückentitel einzeln von demselben mit der Hand aufgeschrieben. Einmalige, numerierte Auflage von 300 Stück. Mark 28.-.

Friedrich Rückert: Geharnischte Sonette

Aus der halbfetten Kochschrift gesetzt mit Titelzeilen aus einer Unziale von Otto Hupp, dreifarbig gedruckt auf gerippt Old Stratford. Gebunden in Ganzpergament mit sichtbaren, über den ganzen Deckel gezogenen Pergamentbünden und Vignette in Goldprägung. Die Vignetten auf dem Einband und auf dem innern Titel wurden von Rudolf Koch gezeichnet. Einmalige, numerierte Auflage von 300 Stück. Mark 18.-.

Ernst Moritz Arndt: Vom Vaterland

Dieser vierte Rudolfinische Druck wurde nicht wie die ersten 3 Bücher in Schriftsatz und Buchdruck hergestellt, sondern von Rudolf Koch völlig mit der Hand geschrieben, mit aller Sorgfalt auf den lithographischen Stein übertragen und von diesem abgezogen. 270 Stück wurden auf schwerem Zandersbütten, 30 auf Japan gedruckt, bei letzteren wurde der Anfangsbuchstabe in mehreren Farben und Gold ausgemalt, bei den Büttenexemplaren wurde nur eine zweite Farbe mit der Hand eingetragen. Die ganze Auflage wurde in rotbraun Japan mit Goldpressung gebunden. Preis der Büttenausgabe Mk. 8.-, der Japanausgabe Mk. 15.-. Die Japanausgabe ist bereits vergriffen.

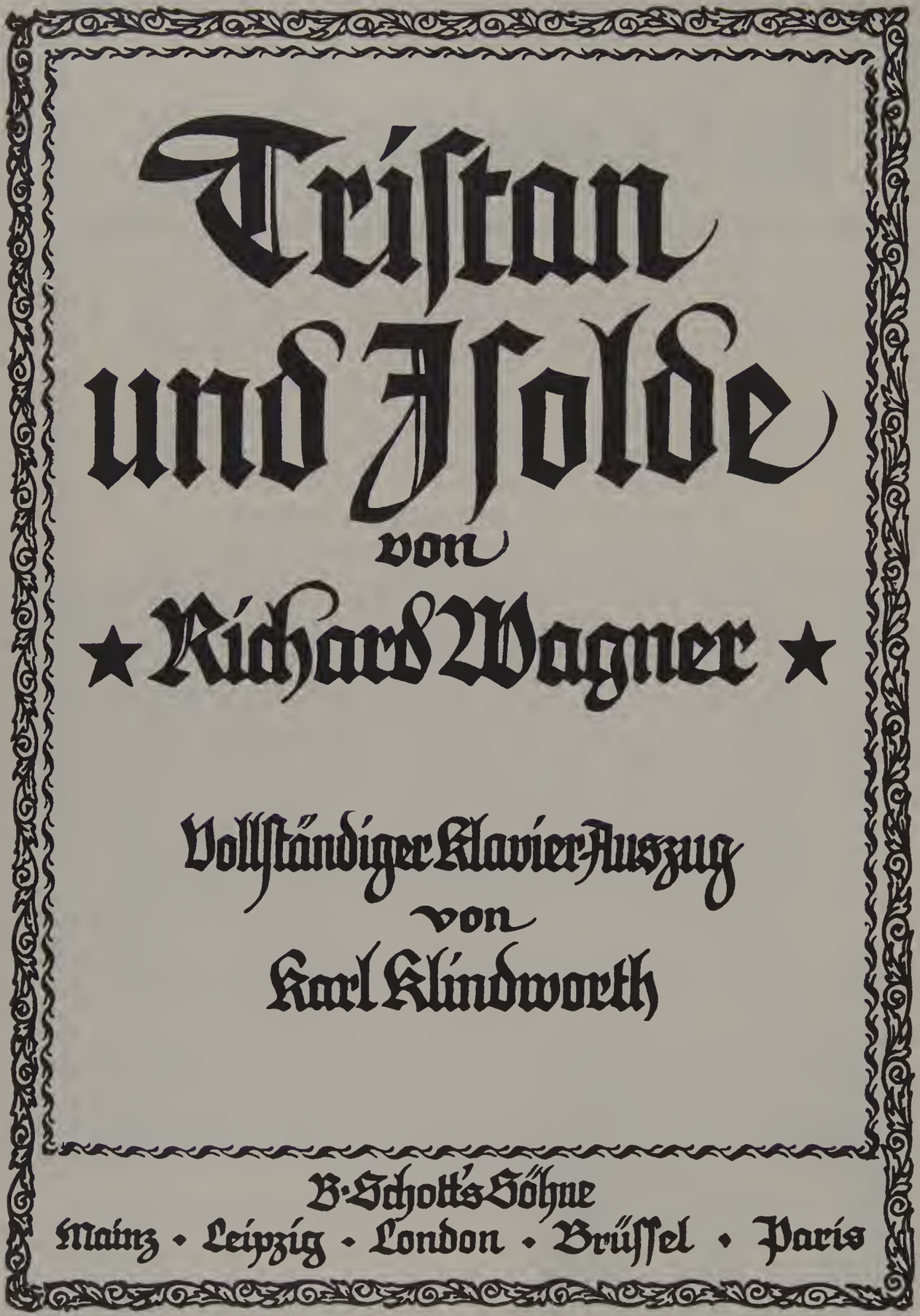
Wilh. Gerstung · Offenbach · Main

42. The Wilh. Gerstung advertisement for the first four books issued by the Rudolfinische Drucke, 1911-13. The text for Vom Vaterland reads: 'Unlike the first three titles that were set in, and printed from, type, this fourth title is completely lettered by Rudolf Koch and carefully printed from the lithographic stone…'.

43. Rudolf Koch: Music programme cover, c. 1912-13.

In late 1912 or early 1913 Koch's fame and reputation brought him two major commissions. One was from the music publisher B. Schott's Sons of Mainz to design the covers and preliminary pages to a major new edition of Richard Wagner's vocal scores.

The second commission, and a very major one it was, came about when the Royal Museum in Berlin decided to produce a specially-printed book in a limited edition of 75 copies that would be worthy to commemorate on 15 June the anniversary of the rule of Kaiser Wilhelm II. The book chosen was Dr Hermann Schmitz's *Die Glasgemälde des Königlichen Kunstgewerbemuseums* (Glass Painting of the Royal Museum of Applied Arts in Berlin), a two-volume production intended to



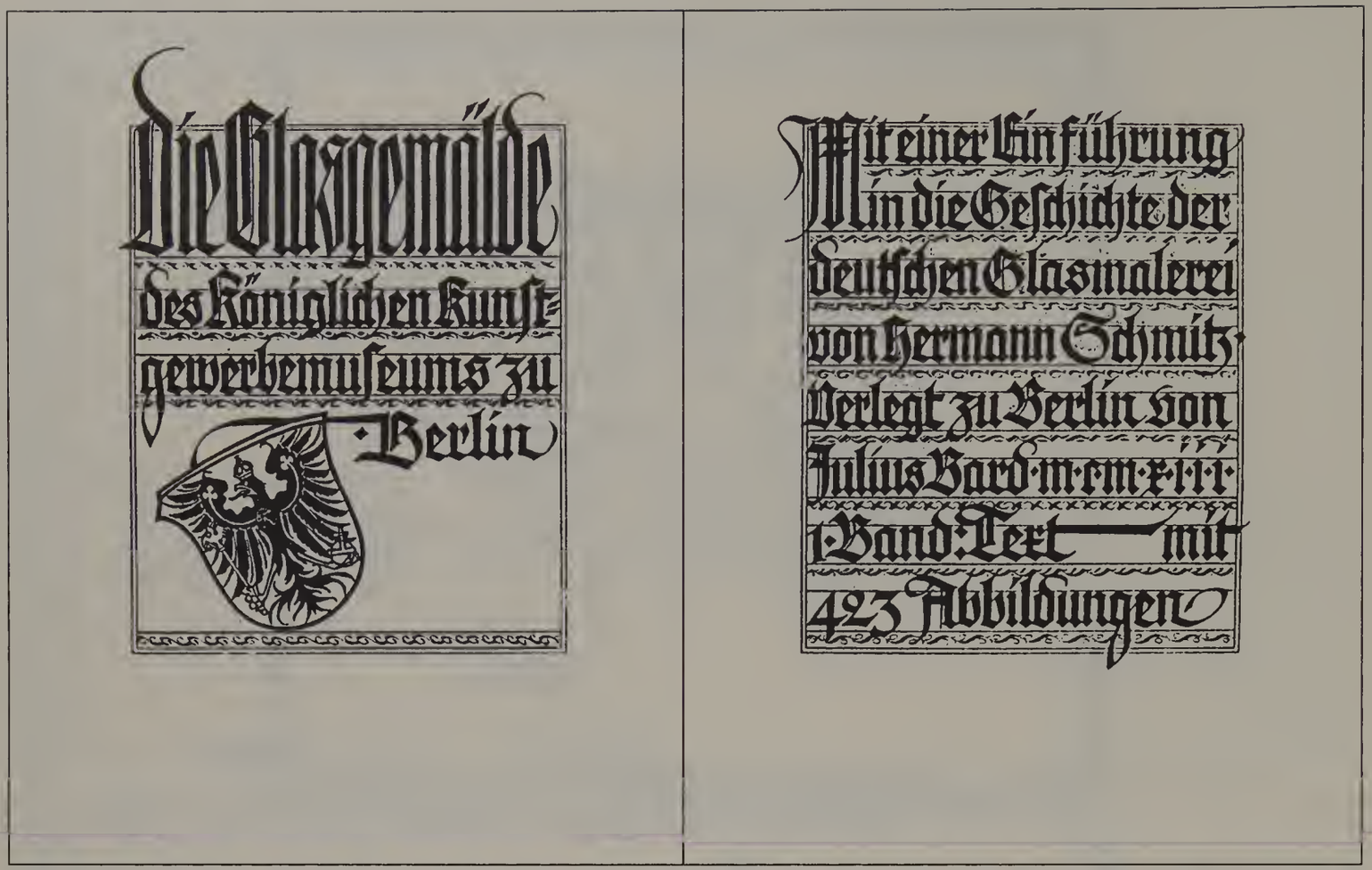
44. Rudolf Koch: Selection of lettered preliminary pages from an edition of Wagner's vocal scores published by B. Schott's Sons, Mainz, 1913. The intricacy of the ornamental borders suggest they may have been drawn by the pen rather than cut from black paper.

Der Ring des Nibelungen:
Vorabend: Das Rheingold
Erster Tag: Die Walküre
Zweiter Tag: Siegfried
Dritter Tag: Götterdämmerung

Die Walküre

Vollständiger Klavier-Auszug
von
Karl Klindworth

Ausgabe der Original-Verleger B. Schott's Söhne
Mainz · Leipzig · London · Brüssel · Paris



45. Rudolf Koch: Die Glasgemälde, *published by Julius Bard, 1913: facing title pages and facing dedication pages. The reader must imagine the generous margins.*

display not only the wonders of the collection, but also to demonstrate the highest standards of the book arts in Germany.

'The publishers Julius Bard were entrusted with the production . . . . This particular publishing company's extensive experience in high-quality printing of artistic work was a guarantee that the project would be a real success . . . . Bard decided to use the Koch typeface and entrusted the artist himself, Rudolf Koch in Offenbach a. M., with the remaining decoration of the book.

'. . . Anyone who has followed the development of Rudolf Koch's style will find that [the resulting book] is in total accord with what one expected. The fundamental principle is . . . straightforward and moderate simplicity . . . far removed from antiquarian imitation.

'. . . The headings and the initials are enriched and intensified through the use of a second colour in this otherwise one-colour printing, and the dedication is embellished with a small red star. The decoration in the Kaiser's personal volume was illuminated by the artist using pure heraldic colours . . . .

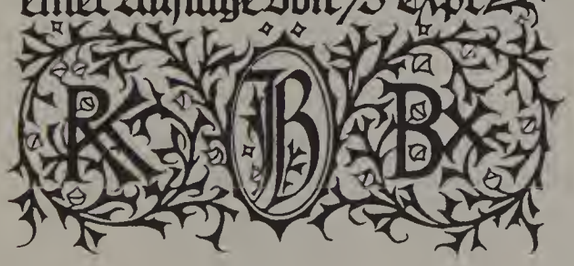
'. . . [In the colophon] the names of the publisher, the artist, and the printer will be read with the respect worthy of a mature achievement. People will thank those who were involved in the organisation of this German work and will find that it is rightfully dedicated to the celebration of a man who politically represents the unity of our culture.' (Max Hermanny, 'Ein monumentales Buchwerk', *ZfB*, 1914, pp. 230, 234; tr. HJvS)

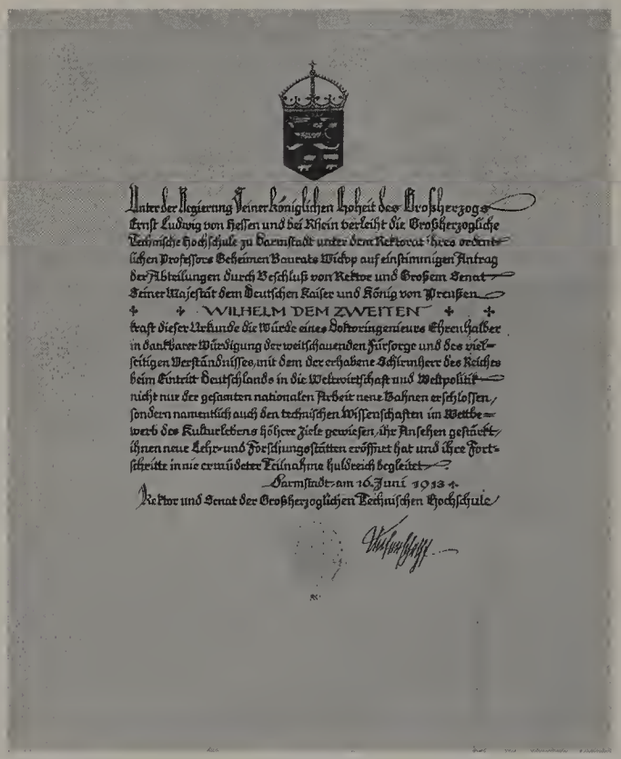
In November 1913 an inset of 16 finely-printed wine-labels produced by Wilh. Gerstung appeared in the monthly art journal *Das Plakat*, accompanying the article by Dr Paul Schmidt, 'Moderne Weintiketten aus den Werkstätten der Firma Rudolf Gerstung in Offenbach a. M.' The sample labels, which could be ordered in quantity by wine dealers from the printer, were from Gerstung's earlier booklets, and had been designed by mainly Klingspor-connected artists, among others, Peter Behrens, J.V. Cissarz, F.W. Kleukens, Otto Hupp, Koch (a Riesling) and Franz Franke.

Koch's next two typefaces were of contrasting styles: the bold Maximilian and the delicate Frühling (Spring) – a Schwabacher, the characteristics of which are an open letter of thin, graceful strokes. Both were issued by Klingspor in 1914, just before the outset of the Great War.

'For the fourth centenary of the Reformation a great edition of the Bible was planned and the Maximilian was intended to be a preliminary step

Diese Widmungsgabe erschien im Verlag Julius Bard Berlin im Juni 1913 Die künstlerische Ausstattung lag in den Händen von Rudolf Koch in Offenbach. Der Druck erfolgte bei W. Büxenstein in Berlin in einer Auflage von 75 Expl.





Unter der Regierung Seiner königlichen Hoheit des Großherzogs Ernst Ludwig von Hessen und bei Rhein verleiht die Großherzogliche Technische Hochschule zu Darmstadt unter dem Rektorat ihres ordentlichen Professors Geheimen Baurats Wichop auf einstimmigen Antrag der Abteilungen durch Beschluß von Rektor und Großem Senat Seiner Majestät dem Deutschen Kaiser und König von Preußen

✣ ✣ WILHELM DEM ZWEITEN ✣ ✣

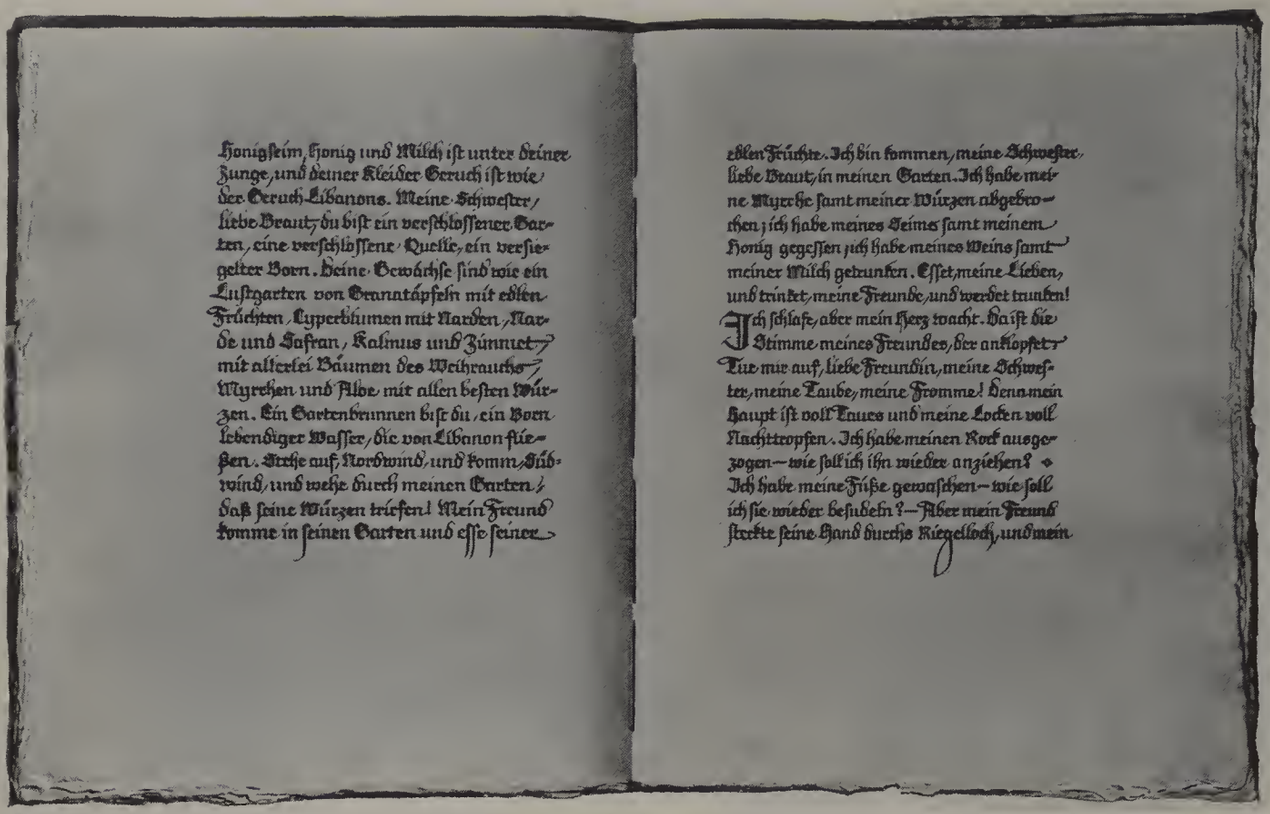
kraft dieser Urkunde die Würde eines Doktoringenieurs Ehrenhalber in dankbarer Würdigung der weitschauenden Fürsorge und des vielseitigen Verständnisses, mit dem der erhabene Schirmherr des Reichs beim Eintritt Deutschlands in die Weltwirtschaft und Weltpolitik nicht nur der gesamten nationalen Arbeit neue Bahnen erschlossen, sondern namentlich auch den technischen Wissenschaften im Wettbewerb des Kulturlebens höhere Ziele gewiesen, ihr Ansehen gemehrt, ihnen neue Lehr- und Forschungsstätten eröffnet hat und ihre Fortschritte in nie ermüdeter Teilnahme huldreich begleitet.

Darmstadt am 16. Juni 1913.

Rektor und Senat der Großherzoglichen Technischen Hochschule

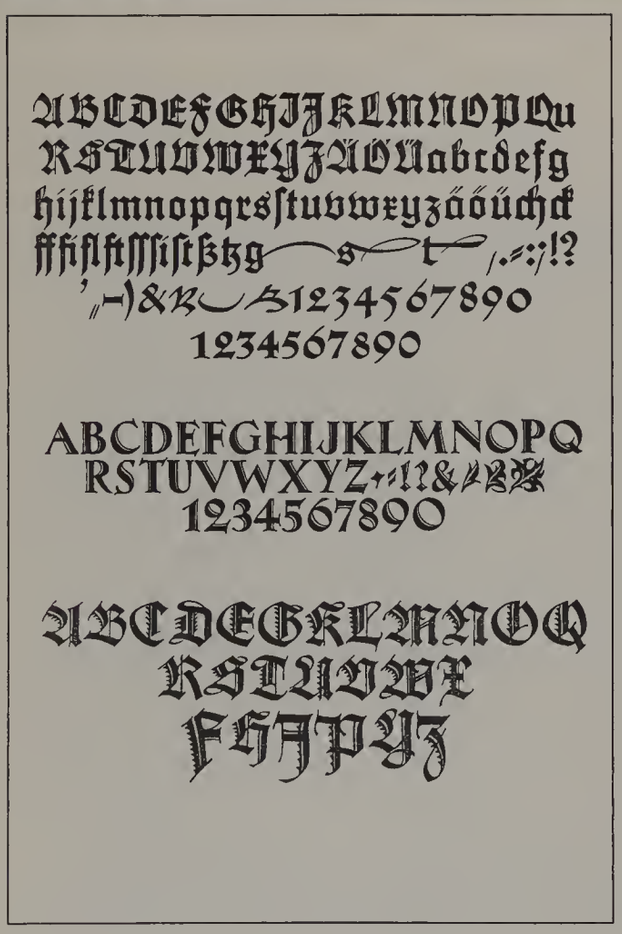
46 (left). Rudolf Koch: Die Glasgemälde, *1913, colophon. The swirls contain initials of the designer (RK), the publisher (Julius Bard) and the printer (Büxenstein).*

47 (above). Rudolf Koch: Honorary certificate presented to Kaiser Wilhelm II at Darmstadt, 16 June 1913, with his personal copy of Die Glasgemälde.



Honigseim, Honig und Milch ist unter deiner Zunge, und deiner Kleider Geruch ist wie der Geruch Libanons. Meine Schwester, liebe Braut, du bist ein verschlossener Garten, eine verschlossene Quelle, ein versiegelter Born. Deine Gewächse sind wie ein Lustgarten von Granatäpfeln mit edlen Früchten, Cyperblumen mit Narden, Narde und Safran, Kalmus und Zimmet mit allerlei Bäumen des Weihrauchs, Myrrhen und Aloe mit allen besten Würzen. Ein Gartenbrunnen bist du, ein Born lebendiger Wasser, die von Libanon fließen. Erhebe dich, Nordwind, und komm, Südwind, und wehe durch meinen Garten, daß seine Würzen triefen! Mein Freund komme in seinen Garten und esse seiner edlen Früchte. Ich bin kommen, meine Schwester, liebe Braut, in meinen Garten. Ich habe meine Myrrhe samt meiner Würzen abgebrochen, ich habe meines Seimes samt meinem Honig gegessen, ich habe meines Weins samt meiner Milch getrunken. Esset, meine Lieben, und trinket, meine Freunde, und werdet trunken! Ich schlafe, aber mein Herz wacht. Da ist die Stimme meines Freundes, der anklopfet: Tue mir auf, liebe Freundin, meine Schwester, meine Taube, meine Fromme! denn mein Haupt ist voll Taues und meine Locken voll Nachttropfen. Ich habe meinen Rock ausgezogen — wie soll ich ihn wieder anziehen? Ich habe meine Füße gewaschen — wie soll ich sie wieder besudeln? Aber mein Freund steckte seine Hand durchs Riegelloch, und mein

48. Rudolf Koch: Das hohe Lied Salomonis *(The Song of Solomon, or Songs), 1913. Koch wrote that the hand had a 'gothic' character. Precursor of Koch's typeface Maximilian, issued by Klingspor in 1914. (Years later, Koch dated this as 1910, but his Index book shows no entries under that date.)*



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hijklmnopqrsstuvwxyzäöüchck
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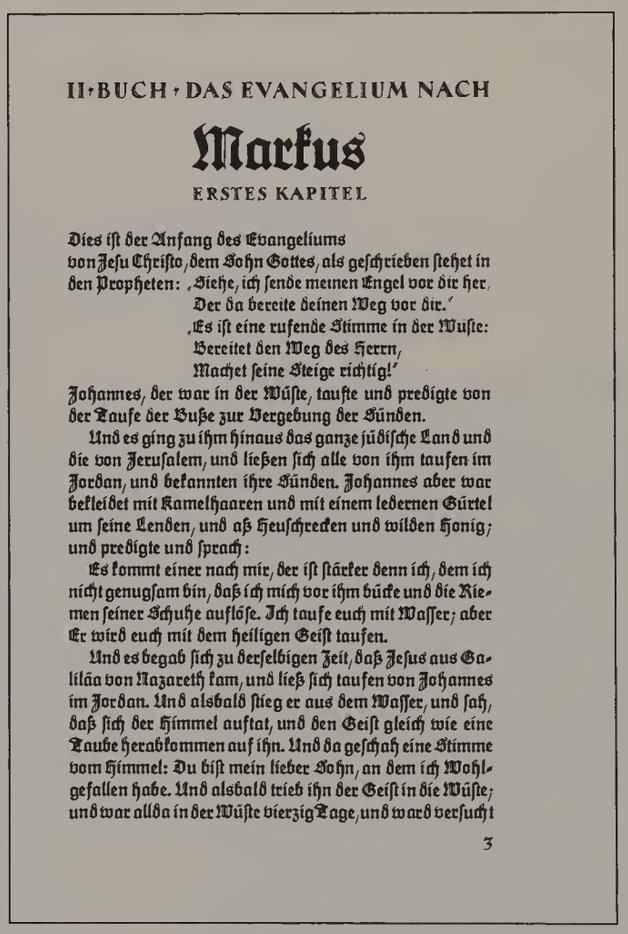


II. BUCH · DAS EVANGELIUM NACH

Markus

ERSTES KAPITEL

Dies ist der Anfang des Evangeliums von Jesu Christo, dem Sohn Gottes, als geschrieben stehet in den Propheten: ‚Siehe, ich sende meinen Engel vor dir her, Der da bereite deinen Weg vor dir.' ‚Es ist eine rufende Stimme in der Wüste: Bereitet den Weg des Herrn, Machet seine Steige richtig!' Johannes, der war in der Wüste, taufte und predigte von der Taufe der Buße zur Vergebung der Sünden.

Und es ging zu ihm hinaus das ganze jüdische Land und die von Jerusalem, und ließen sich alle von ihm taufen im Jordan, und bekannten ihre Sünden. Johannes aber war bekleidet mit Kamelhaaren und mit einem ledernen Gürtel um seine Lenden, und aß Heuschrecken und wilden Honig; und predigte und sprach:

Es kommt einer nach mir, der ist stärker denn ich, dem ich nicht genugsam bin, daß ich mich vor ihm bücke und die Riemen seiner Schuhe auflöse. Ich taufe euch mit Wasser; aber Er wird euch mit dem heiligen Geist taufen.

Und es begab sich zu derselbigen Zeit, daß Jesus aus Galiläa von Nazareth kam, und ließ sich taufen von Johannes im Jordan. Und alsbald stieg er aus dem Wasser, und sah, daß sich der Himmel auftat, und den Geist gleich wie eine Taube herabkommen auf ihn. Und da geschah eine Stimme vom Himmel: Du bist mein lieber Sohn, an dem ich Wohlgefallen habe. Und alsbald trieb ihn der Geist in die Wüste; und war allda in der Wüste vierzig Tage, und ward versucht

3

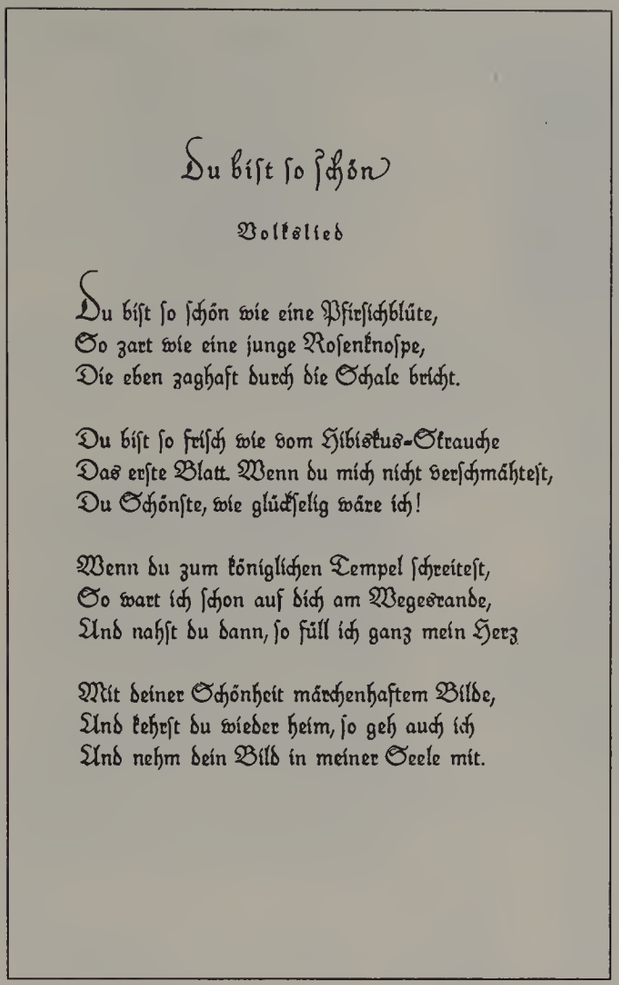
49 (far left). Rudolf Koch: Designs, with swash letters, for the typeface Maximilian. It included his first alphabet of Roman capitals, Maximilian Antiqua, intended to be used for display; the use of the white in-line and the design of the flowers recall the cut-paper decoration on Koch's Gutenberg page from his Klassische Schriften, *and are similar to details in the silhouettes of family scenes he was cutting at the time. The ornamented capitals at the bottom, were designed in 1919.*

50 (left). Rudolf Koch: Maximilian and Maximilian Antiqua, 1914, as used in a specimen page of a Gospel. The 'verse', lines 3-7, printed in red.

toward the Bible fount to be used for this monumental work. The uniform character of the fount demanded an increased number of flourished letters, to enliven the somewhat sober effect of the script.' (J. Rodenberg, 1926, p. 21) 'Like all Koch's Gothic faces, it was originally intended for Bible printing, and for general liturgical use.' (J. Rodenberg, 1935, p. 25)

The Great War put an end to the project for the fourth centenary celebrations and the planned Bible, due for 1917.

Maximilian, named after the great patron of the book arts Emperor Maximilian, was a further



Du bist so schön

Volkslied

Du bist so schön wie eine Pfirsichblüte,
So zart wie eine junge Rosenknospe,
Die eben zaghaft durch die Schale bricht.

Du bist so frisch wie vom Hibiskus-Strauche
Das erste Blatt. Wenn du mich nicht verschmähtest,
Du Schönste, wie glückselig wäre ich!

Wenn du zum königlichen Tempel schreitest,
So wart ich schon auf dich am Wegesrande,
Und nahst du dann, so füll ich ganz mein Herz

Mit deiner Schönheit märchenhaftem Bilde,
Und kehrst du wieder heim, so geh auch ich
Und nehm dein Bild in meiner Seele mit.

51. Rudolf Koch: Frühling typeface, from Hans Bethge's Lieder des Orients. *The Klingspor private press first used Frühling in May 1917 when it issued this book, dedicated to Carl Ernst Poeschel.*

development of Koch's preference for a heavy black-letter, which we have seen in Kochschrift. Maximilian however was more a product of the natural strokes of the pen, unlike Kochschrift which required much redrawing. Another distinction is that it included Koch's first designs for Roman capitals. These were designed with a white in-line suggesting the cut-paper technique of which Koch was now a master – at the time he was cutting brilliantly intricate silhouettes of his family. Alternative Maximilian characters with extra-long descenders for g, h, s and z were designed for use in the final lines of pages to add a decorative element in the foot margin.

Four years later, Koch wrote a brief article for *AfB* about his designs for Maximilian and Frühling (and for his now-famous Kochschrift, quoted above, pp. 26, 28). It was to be the first of several similar articles he would write about the creation of a Klingspor typeface from his own lettering. He was clearly fascinated by the evolution of the forms flowing from his pen -

Rudolf Koch, 'Maximilian- und Frühling-Schrift' (extracts):

'*Maximilian*: During the following years as he [i.e. Koch] was continuing with his lettering studies, the designer developed, without any intention, a form of script using a broad quill pen which was capable of standing on its own and did not require any major reworking such as the first typeface [Kochschrift] . . . . The typeface now sought its virtue in a studied style, in a stronger regularity of forms without falling victim to a dead paucity of form. It is true that a healthy vitality is also created but it is restrained by a strong will, and none of the individual characters is allowed to go off on any tangents.'

'*Frühling*: The letterer who created this type style [i.e. Koch] assimilated the familiar Fraktur forms which he wrote out in brisk movements with a narrow quill pen, because it is a lettered typeface and not one which is drawn. Strong upstrokes and downstrokes, and large capital letters give it an appearance of lightness. The lively gentleness and gracefulness are what makes it special. Printed carefully on very white paper, composed loosely and open [i.e. with generous line spacing and margins], it can be used any time one is looking to create an elegant effect, and seeking delicate restraint.' (Rudolf Koch, 'Maximilian- und Frühling-Schrift' (extracts), *AfB*, no. 7/8, 1918, pp. 92-3; tr. HJvS)

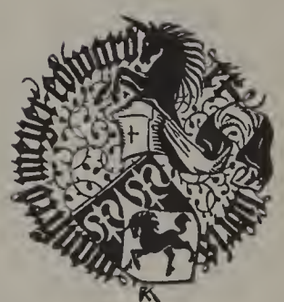
According to Koch, the precursor of his Maximilian was his lettering of *Das hohe Lied Salomonis* (The Song of Solomon) of 1913. The name Frühling was likely to have been inspired by Goethe's 'Frühzeitiger Frühling' (Early Spring) which Koch had lettered in 1912 in the lettering style which became the typeface two years later, cut by Gustav Eichenauer. Eichenauer (1891-1952) would eventually cut most of Koch's typefaces, although he was never on the Klingspor staff.

I have mentioned earlier the Leipzig 'International Book Art Exhibition' (Die Weltausstellung für *Bu*chgewerbe und *Gra*phik; it became known as *Bugra*, for short). Opened in the summer of 1914, its continuation became another casualty of the start of the Great War.

Needless to say, the members of the Verein, having chosen all the items for the section concerning the modern book, could not but help to choose many items of their own design. German and Austrian exhibitors included, among many, Peter Behrens, Lucian Bernhard, J.V. Cissarz, C.O. Czeschka, F.H. Ehmcke, Otto Hupp, F.W. Kleukens, Koch, Rudolf von Larisch, Paul Renner and Walter Tiemann; from Britain were included C.R. Ashbee, Walter Crane, William Strang and Paul Woodroffe.

Shortly after the vast exhibition opened, *ZfB* published Dr Julius Zeitler's review of this Celebration of the Book. This is not the place to go into details apart from those concerning our

52. A selection of Koch's book-label designs and trademarks, 1905-20.



53. The Klingspor Typefoundry's use of Kochschrift to advertise its services to the printing trade in Deutscher Buch- und Steindrucker, *June 1914. Klingspor was exhibiting at Bugra (Leipzig) and in Cologne at the same time.*

subject. Dr Zeitler mentions the 'canonical' types – suitable for ecclesiastical printing? – produced by Gebr. Klingspor: Hupp's Liturgisch, Fraktur and Unziale; the Behrens and Tiemann types; and Koch-Fraktur (Kochschrift), 'the type of the Rudolfinische Drucke' (which it had been up to that point). On a later page Dr Zeitler mentions the *Faust* designed by Koch (see above p. 34). The article reproduced a page from the 1913 Song of Solomon lettered by Koch which also appeared in the exhibition's catalogue, *The Modern Book*, although Koch's page could as well have illustrated a catalogue on 'The Book Before Gutenberg'. The book designs of Ashbee and Crane, whose work influenced many a German designer at the time, were particularly honoured in the International Salon. (Dr Julius Zeitler, 'Buchgewerbe und Buchkunst auf der Leipziger Buchweltausstellung 1914', *ZfB*, Summer 1914, pp. 138-55)

The four Koch items which appeared in the Contemporary Book Arts section were a leather bookbinding, an item from the Rudolfinische Drucke (likely to have been *Vom Vaterland* which so impressed the young Tschichold), an example of his lettering on parchment (Song of Solomon), and a proof of his Kochschrift.

This great exhibition may have come to an abrupt end but its profound effect, of historical interest to letterers and printers, is well worth a few words by the distinguished British printer B.H. Newdigate:

'The [publisher] Insel-Verlag of Leipzig has always taken a leading part in that interesting development of book-production in Germany which reached its peak in the great exhibition opened at Leipzig in 1914. One of the remarkable things about that exhibition was the evidence which it presented of the influence of English craftsmanship on German printing; and it was humiliating to note how much more German printers had profited from the work of English schools than had our own printers at home. The Insel-Verlag, for instance, sent to England to learn what Emery Walker could show them in type-setting, Eric Gill and Graily Hewitt in lettering, Cobden-Sanderson and Douglas Cockerell in bookbinding. A pupil of Edward Johnston's, Anna Simons, introduced his practice of writing and lettering into Germany; and I remember how, at Leipzig in July, 1914, Mr Johnston . . . seemed to knock up against [a former pupil] at every turn so conspicuously was the influence of his classes and of his book on lettering [*Writing and Illuminating, and Lettering*, London, 1906; Leipzig, 1910] shown in the German and Austrian sections of the exhibition.' (B.H. Newdigate, 'Book-Production Notes', *The London Mercury*, vol. V, no. 30 [April 1922], p. 640).

In an earlier issue of the journal, Newdigate had written that, '. . . at Leipzig was shown the partnership of art with the printing industry – with art as the senior and controlling partner.' (vol. IV, 1921, p. 189)

In his leisure time during the years 1910-15, Rudolf Koch cut an ingenious series of silhouettes from thin black paper depicting his family and their domestic life; the original artwork is quite large, obviously for ease of cutting – the horizontal illustrations are about 58 cm. wide. These 28 sheets were issued as *Das Leben einer Familie in Schattenbildern* (A family life in silhouettes) in 1918 by the Rudolfinische Drucke, in a limited edition of 150 copies. It is a delightful work, and Koch's most amusing production.

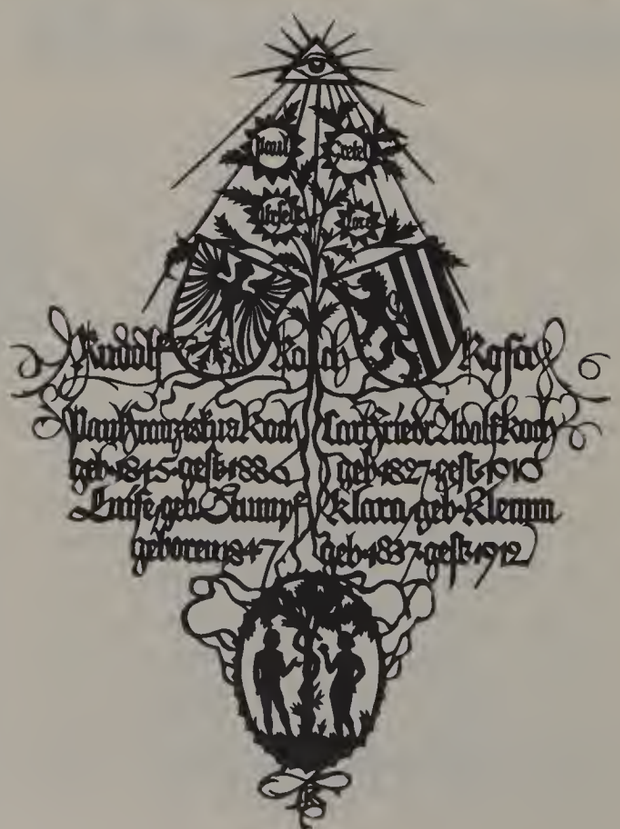
54. Rudolf Koch: Das Leben einer Familie in Schattenbildern *(A family life in silhouettes), 1910-15, published as RD6, 1918. Koch playing guitar (1912). The width of the original artwork is 23 in. (58 cm.), which makes it relatively(!) easy to cut the design with a scalpel blade but, expert type designer that he was, Koch would have been aware of the effect of a sizeable reduction.*

55. Rudolf Koch: Das Leben einer Familie in Schattenbildern. *Koch playing at war, February 1915.*

('Schattenbilder', meaning 'silhouette', also referred to as 'Scherenschnitt' – literally, 'scissors-cut picture' – are cut from black paper using scalpel knives as well as scissors. The tools, and early silhouette designs, are illustrated in H. F. Geist's *Wunderbare kleine Kunst*, Kassel: Bärenreiter (Kleines Bärenreiter-Buch no. 6). The tradition of silhouette illustrations in Germany and Austria went back to at least the 17th century.)

One of the illustrations is a family tree which provides further biographical details. Rudolf Koch's parents were Paul Franziskus Koch (1845-86) and Luise (*née* Stump). Frau Rosa Koch's parents were Carl Friedrich Adolf Koch (1827-1910; no relation to Rudolf Koch's family) and Klara (*née* Klemm; 1837-1912).

The Koch household then consisted of his mother Luise (1847-1928), his wife Rosa (1872-1946), and the four Koch children, all born between 1906 and 1911 – Paul (who had been born in Leipzig), Margarete (Gretel), Ursula (Ursel)



56. Rudolf Koch: Das Leben einer Familie in Schattenbildern. *Family tree.*

57. Rudolf Koch: Das Leben einer Familie in Schattenbildern, *Ursula's pigtail, 27 September 1911.*

58. Rudolf Koch: Das Leben einer Familie in Schattenbildern, *Summer flowers (1915).*

59. Rudolf Koch: Das Leben einer Familie in Schattenbildern. *Colophon of the book. Koch has left his glasses on his work-table and, perhaps, has gone to play the guitar. The patience required in cutting these intricate images out of black paper, and the vision to know what they will look like when small, are exactly those qualities required for the subtle and successful design of a printer's type.*

and the youngest daughter Lore. The silhouettes depict their activities: grandmother Luise knitting, wife Rosa cooking, a birthday party, the four children getting ready for bed, and Koch, surrounded by family, playing his guitar – and other charming domestic scenes. One illustration, 17 February 1915, illustrates the patriotic, but still civilian, Koch using a flag-pole as a lance, showing-off in front of one of his daughters: 'Another 50,000 Russians!' The portfolio – the noise of family activities can almost be *heard* – ends quietly with a view of Koch's desk, with drawing-board and eye-glasses resting on top, and an empty chair – the designer having departed for dinner, or to play his guitar; the following is lettered in a panel at the side of the desk: 'Diese Schattenbilder wurden geschnitten von Rudolf Koch zu Offenbach am Main' (These silhouettes were cut by Rudolf Koch at Offenbach). A roundel below this inscription incorporates a pen and graver.

Koch's uncle Rudolph Koch (1834-85), had been a prolific and well-known painter and designer in Hamburg; his masterpiece was an enormous Flower Book (*Botanische Herbarium*) with over 1000 illustrations for which he earned the nickname 'Pflanzen-Koch'. (Another reference calls him the 'Hamburger Pflanzenbilder' (the Hamburg illustrator of plants). He also designed posters, diplomas, certificates, programmes and other graphic work which was frequently exhibited. The activities of Rudolph the uncle may well have been of later inspiration to Rudolf.

Rudolf Koch's paternal grandfather Johann had been a designer of embroidery patterns, and Johann's wife Ida a well-known maker of paraments – decorative cloths for altars and pulpits. According to a note by Dr Guggenheim (in the Klingspor Museum), Ida's reputation brought a commission to knit a special ornamented cloth for the Queen of Sweden's throne.

Commentators on Koch and his work frequently refer to his sense of humour; I must admit to having found little evidence of it. However, this book has it on almost every page – how could one not be endeared to a book that celebrates a daughter's first pigtail (on 27 September 1911)? I have looked at these pages repeatedly and am filled with admiration for Koch's observation of detail and his masterly technique. Koch's great artistry in cutting these intricate silhouettes cannot truly be appreciated unless one has the good fortune to study the originals, now in the library of the Klingspor Museum. The care and patience Koch took to cut a tree, or a bank of summer flowers – where every flower and weed can be identified, is quite unimaginable. The silhouette of the summer flowers was made shortly before he joined the army in 1915, and may have been the last illustration made for this breathtaking portfolio.

Koch wrote of his creation of these images 'that the artist's delight with the outline of his printers' types awoke in him a joy in the outline of the human forms around him; thus depictions of images move across all boundaries: always script and type are the first things created, leading to everything else.' (Quoted in J. Rodenberg, 1925, p. 125; tr. HJvS)

The illustrations were published in a small-format edition as *Häusliches Leben* (Domestic life) by Insel-Verlag in 1934. The silhouettes are a pleasure even at the greatly-reduced scale.

Ernst Kellner, a young friend, wrote the 'Afterword' to the 1934 *Häusliches Leben*. When Kellner was in Offenbach he had become particularly close to the artist and his family. In these extracts from his essay he provides us with unique details of the cosy domesticity chez Koch.

Ernst Kellner:

'. . . It was a family life which in its simple intimacy has always characterised the nature of the German people. Even during the years when the Master had a higher income because of his typographic work and teaching activities, he always maintained the same simplicity in his lifestyle. But he did not save to put something aside in order to accumulate money; instead, all the extra profit from his work was designated for new projects [at the Werkstatt which he later formed], tools and materials. And most of his income was constantly being handed over to the many friends and colleagues who worked with him and for him as part of a circle of team members.

'He was always indifferent to personal possessions . . . . For decades he lived in the same apartment in Offenbach. It was located in an ordinary apartment building on the edge of town, not far from the fields and woods . . . .

'Just as at the school and the workshop, there naturally was also a great deal of music and singing at home. Family events and, above all, the religious holidays which were always important to him and to his family were properly celebrated . . . . The domestic routine was strict and punctual; meals were always taken at a prescribed time and only in very special cases did the day not conclude at the usual time in the evening. His young friends who often spent the evening at his place were aware that when the Master said "So, people!" in his loud and distinct voice at ten o'clock that the evening was over, or when they heard the jingling of his house keys in his pocket they could be in no doubt that it was time to be making tracks. But he and his wife were always hospitable. Everyone who was fortunate to have his friendship often sat at the round family table, and many a young still hard-up pupil would be regularly invited to his home . . . . As the family breadwinner the father of course enjoyed the obvious privilege of being the first to be served, followed then by Paul who as the son and the eldest of the children indisputably was the next in priority, ahead of all the female members of the family . . . .

'The Master's wife occasionally invited the entire Workshop over for coffee and doughnuts during Carnival [Fastnachtszeit]. There was nowhere else where one could have such an enjoyable and happy time . . . .

'Rudolf Koch's deep religiousness was also shared by his whole family, and the Bible always held an important place in the home. It supplied the

standard for everything that happened . . . .The Master's Christianity was alive and undogmatic and so totally engrained in his life and work that everyone near was aware of it. The minister whose service he attended at church [Friedenskirche] every Sunday was a close friend, often a guest in his home, and accompanied him on his walks. These small outings which he frequently undertook with his family or friends provided an important balance . . . in his busy existence . . . . He also made the trip to and from work on foot and, despite the length of the distance to his workshop and to school, he never considered using the tram. He loved the routes he took and was always happy to have someone to walk with him with whom he could share his thoughts and dreams.

'Occasionally he liked going on longer outings with a large group of friends or pupils, and these outings could be quite jolly. There was much singing or game-playing and sometimes a simple meal in a country inn, usually consisting of Frankfurt cheese [a strong-smelling variety], bread and cider. He himself drank little and smoked moderately, usually a simple clay pipe . . . . He was game for every childish joke, and when, for example, all sorts of harmless and funny games of skill were played under the ceremonial heading "Olympic Games", he of course was always in on the fun.

'. . . On the days when his work at school or in the workshop did not allow him time to go home for the mid-day meal, one of his daughters always brought him lunch which he then ate at his table in the workshop . . .'.

Kellner then wrote about the family silhouettes:

'. . . [T]hese silhouettes were not originally meant to be published. But as was so often the case, the interest displayed in them by his friends showed him the possibility of making the silhouettes available to a larger audience . . . . During the quiet hours on a restful Sunday the Master captured these scenes of his domestic life for his own pleasure and only for himself and his family. [They were only published] when he had gained a considerable emotional distance from his early work because of the intervening experience of having served three years at the front during the war . . . . During those turbulent times . . . he had found a much stronger means of expression.' (Ernst Kellner, 'Nachwort' in *Häusliches Leben*, 1934; tr. HJvS)

Koch's leisure-time creativity and increasingly notable work for Klingspor and the Rudolfinische Drucke were interrupted in 1914 by the outbreak of the First World War (the Great War, as it was then called), to which Ernst Kellner has referred. The Institute was closed and became a vocational-training hospital (Reservelazarett) for the war-wounded and disabled. And on 11 August 1915, when Koch was almost 39, certainly not young, and with a large family, he nevertheless joined the army; his war service would last over two harsh years and was to be the decisive event of his life.

His autobiography continues:

'During the war, I became a grenadier in Berlin and was sent to Serbia [from October 1915], France [from February 1916] and Russia [from July 1917], always with the fighting troops, and always as a common soldier. What I gained in experience by this period of my life is not to be expressed in words, but a careful observer of my work will notice the change that this period brought about in me.'

On his 39th birthday he was in Serbia; the day before he had had the conversation with the young soldier (in a story often quoted) – how he had picked up a newspaper and showed the soldier Kochschrift, his type! He amusingly wrote that it was his 'triumph' as a type-designer. In January he was billeted in a Serbian village that was, to his surprise, half-Serbian, half-German. Weeks later, in France, near Sedan, he recorded a gravestone inscription that moved him deeply: 'Since your eyes have been closed, mine have not stopped weeping' (Seit deine Augen sich geschlossen haben, haben die meinen nicht aufgehört zu weinen).

1916–18

From 4 May 1916 Koch was to begin a period of seven months recuperating in hospitals; he had not been wounded, but was suffering from anaemia and a weak heart, the latter no doubt aggravated by having to dig trenches. The first hospital was at St Goarshausen, where he was visited by his wife and daughters, then he was transferred to the Reservelazarett at Offenbach, the actual building where he had earlier been teaching.

On 30 July he was well enough to draw a self-portrait of himself in uniform. The drawing is beautifully executed; it is one of the few self-portraits that Koch has left us. (He drew himself for his silhouette books, in his studio while surrounded by family and, in a letter to Dr Guggenheim, in a very deft drawing done in one continuous line.) He used the time to letter a page with verses from the *Iliad*; the lettering was to be the basis for his first Roman type-family, Koch Antiqua (although the Klingspor specimen book for the typeface states

that he began studies for it in 1915). He returned to active duty in January 1917, was almost killed by a French grenade in early May, and was sent to Russia in July. The strain on his health is suggested by bare details of his diary: 20 August, a march of 27 kilometres; 25 August, a march of 25 kilometres; 26 August, a march of 11 kilometres; 27 August, a march of 28 kilometres; 29 August, a march of 20 kilometres.

He had been on sick leave from May 1916 to 4 January 1917, almost the entire time in Offenbach. According to Koch's own Index (a 'day-book' which he kept himself), he lettered the following works during this period of hospitalisation: (43) Hesse: Die drei Brüder, (44) Idyll, (45) Legende vom heiligen Julianus, (46) 1. Korinther, Kapitel 13, (47) Gleichnis vom verlorenen Sohn, (48) Das Wessobruner Gebet, and (49) Der Lobgesang des heiligen Franziskus. These latter two works are beautiful examples of the use of what Koch himself called a 'Gothic letter' and may well have been inspired by an equally condensed and elongated letterform used in the early 16th-century pattern book *Proba centum Scripturarum*. This, too, has fine round swirls creating a delicate filigree in the generous foot margin.

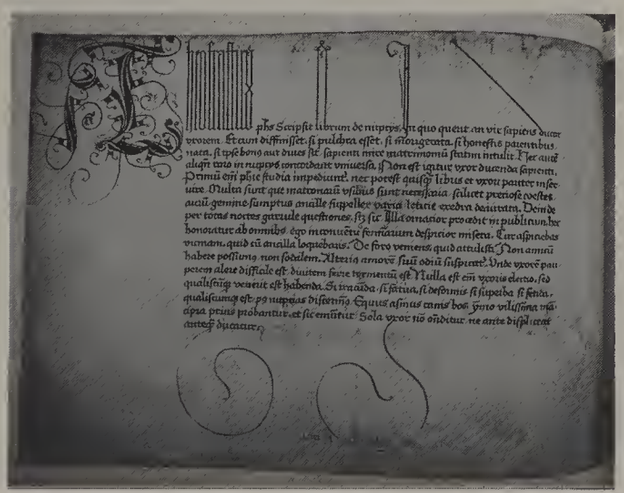
After only a few weeks of active service he was again back in Offenbach – from 21 January he had two-weeks' leave. Georg Haupt later wrote in his 1936 study of the letterer that it was during this short but significant period that Koch arrived at the dynamic style that would later flow from his pen – in *Elia* (see p. 59), which combined lettering and illustrations. Whether it was *Elia* or another subject, Koch had arrived at a turning-point in his approach to lettering: his experience of war had left its expressive mark.

But another ten months of war awaited him. We see another side of Koch's military observations in an undated 'letter' of humorous drawings sent to his dear friend Dr Guggenheim. page 1 shows Koch (in uniform of course) shitting by a tree 'in Serbia'; on page 2 Koch is shitting in a crude latrine 'in Hungary'; on page 3 he is on a wooden latrine 'in France'; and, on page 4 – 'the soldier's dream', he is asleep but his dream shows Koch shitting in a warm, centrally-heated toilet at Tulpenhofstrasse 54 (Dr Guggenheim's comfortable residence in Offenbach).

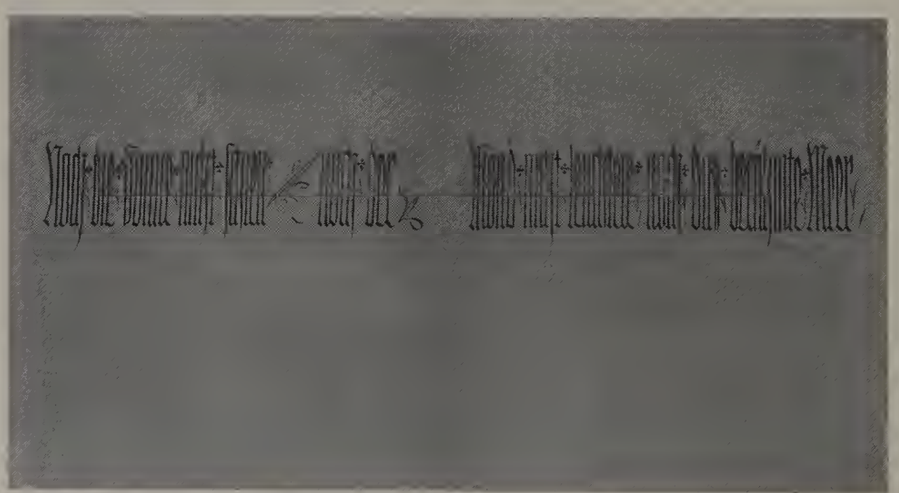
60. Koch's self-portrait as a soldier, drawn 30 July 1916.

His army service ended with a medical discharge in October 1917 (according to Haupt), but Koch wrote in his diary that on 1 October he was again under orders and went to Berlin where he spent three months.

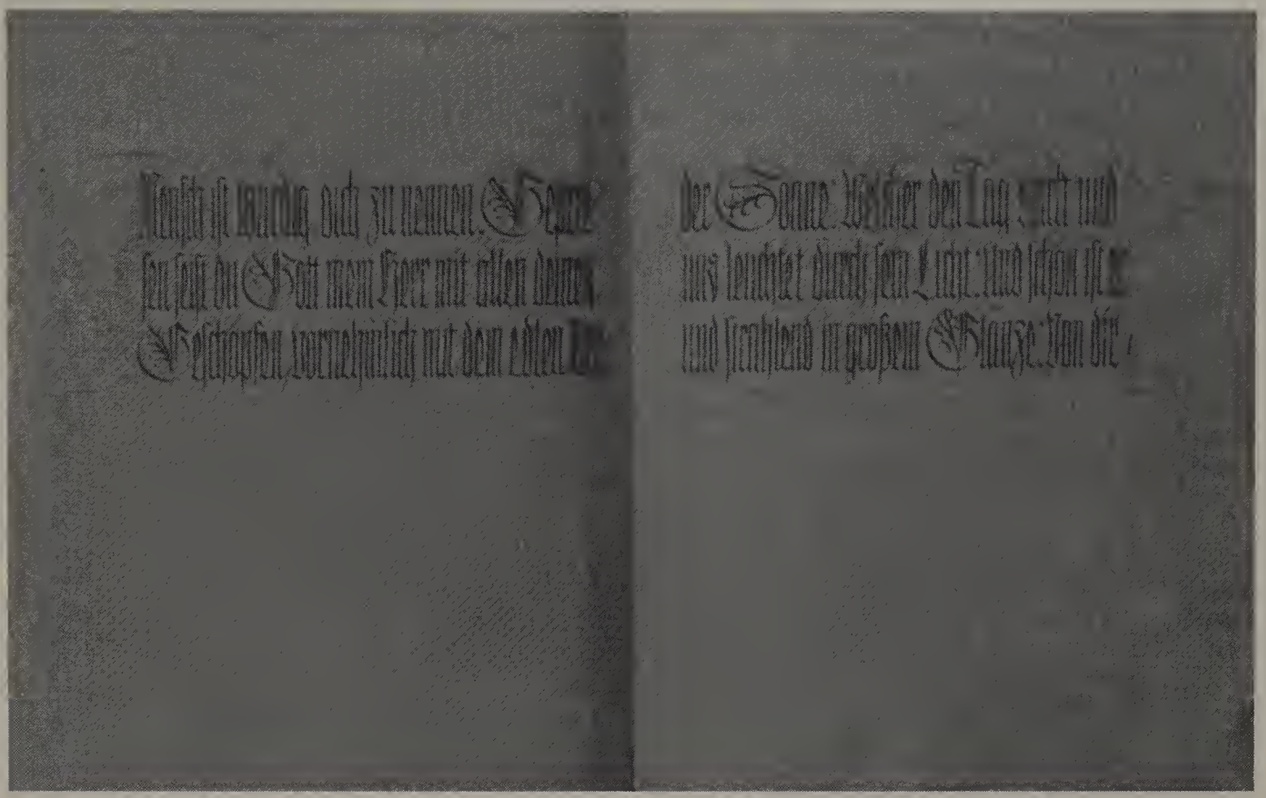
Just before Christmas he wrote an amusing letter, in the form of an enormous official document (a wildly extravagant version of his Hildesheim certificate), to the Klingspor brothers wishing them Season's Greetings; he writes that he



61 (left). Page from the Leonhard Wagner's pattern book, Proba centum Scripturarum, *early 16th century.*



62 (below). Rudolf Koch: Das Wessobruner Gebet, *1916, RK Index no. 48. Facing pages.*

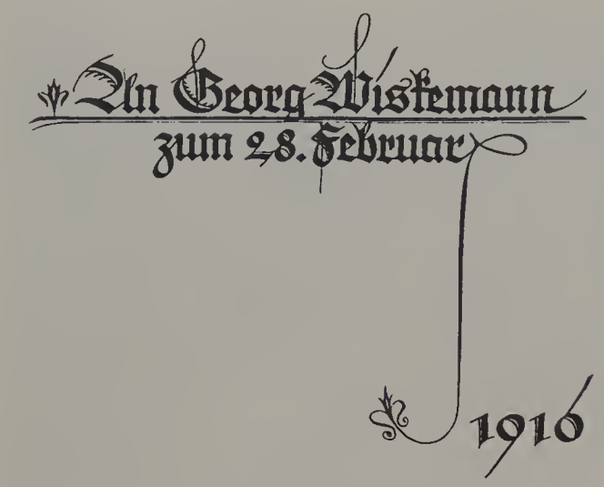


63 Rudolf Koch: Der Lobgesang des heiligen Franziskus, *1916, RK Index no. 49.*

had spent his recent leave in the library of the Berlin Kunstgewerbe Museum looking at Japanese woodcuts, Dürer drawings, the work of Max Klinger, 16th- and 17th-century writing books, old magnificent silhouettes, early printing, and Kelmscott Press books of William Morris! Koch had no need to impress his employers; he simply had an insatiable intellectual appetite. He had written a similar certificate one day earlier to his friend Rudolf von Larisch in Vienna.

Koch was physically unable to return to his work at Klingspor until 18 February 1918. During that year, the year of Germany's defeat and when daily life was harsh, he wrote a deeply moving account of

64. Rudolf Koch: A humourous greeting from the Front to Dr Guggenheim, 1917(?). Pages 1 and 4 shown.



65 (far left). Rudolf Koch: Two commissions of 1916. Top left, detail from the title page of an address, February 1916. According to Koch's diary, he was then at the Front in Valenciennes! Lower left, book-label for Lotte and Rudolf von Katte. 'The major impression of the lettering is its powerful masculine character, and it manages to incorporate the shield as an integral element.' (Dr Eberhardt Hölscher)

those dark days of war, intending that it be published only after his death. The manuscript, mainly consisting of diary entries and letters to his family, was completed on the last day of 1918. *Die Kriegserlebnisse des Grenadiers Rudolf Koch* (The war experiences of Rudolf Koch, Infantryman) was published by Insel-Verlag in 1934 with the self-portrait of July 1916 as the frontispiece. The text is astonishing and gripping; it is full of details of almost hour-by-hour activities, of gruesome battles, of comradeship, of hunger; yet he thanks God for the experience. Until it is translated, *Die Kriegserlebnisse* remains a beautiful book lost to the English language.

On the first page he quotes from a prayer –

'Ich lebe, und weiss nicht wie lang,
Ich gehe, und weiss nicht wohin;
Mich wundert, dass ich oft fröhlich bin.'
[I live, and know not how long,
I go, and know not where;
it surprises me, how often I have been happy.]

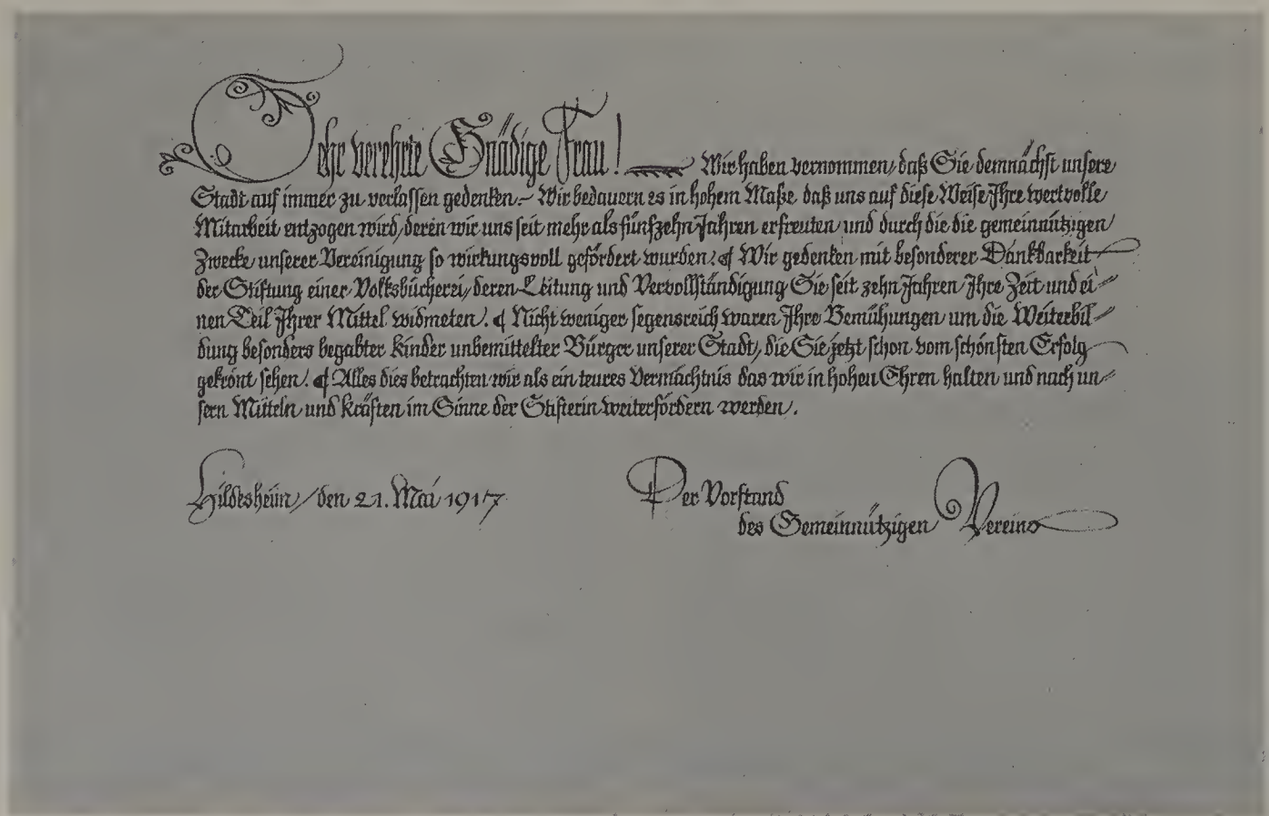
– And in a brief introduction:

'In this book, I, infantryman Rudolf Koch, have set out below my experience in the war.

'. . . I have described this part of my life for my children and grandchildren because what I experienced seemed important enough to be mentioned, and might appear unremarkable to someone who fought in the war; for my descendants it holds, I hope, a number of remarkable memories, because I wish with all my heart that they will be spared the experience of living through such bitter and difficult times. I also feel the need to show them that as an honest man I did my part and I was proud and happy to bear arms from 1915 to 1917.' (tr. HJvS)

Dr Guggenheim could see the change in the man:

'Koch was profoundly stirred by his experiences as an infantryman . . . . This man, a craftsman in the shop, a precision worker with the magnifying glass, a calligrapher bent over his parchment like a monk, a man who was creating with his whole heart – how

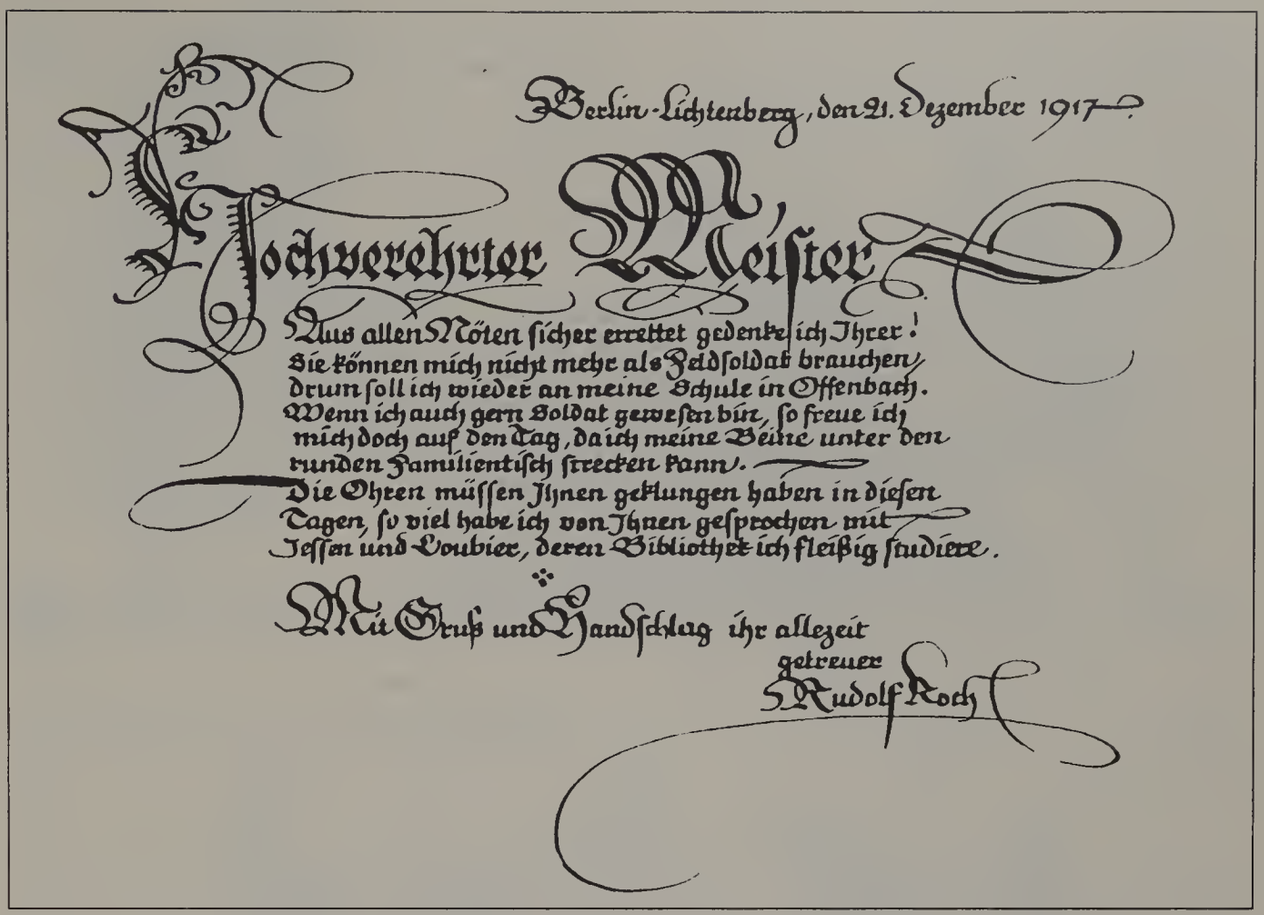

Ehr verehrte Gnädige Frau!

Wir haben vernommen, daß Sie demnächst unsere Stadt auf immer zu verlassen gedenken. Wir bedauern es in hohem Maße, daß uns auf diese Weise Ihre wertvolle Mitarbeit entzogen wird, deren wir uns seit mehr als fünfzehn Jahren erfreuten und durch die die gemeinnützigen Zwecke unserer Vereinigung so wirkungsvoll gefördert wurden. Wir gedenken mit besonderer Dankbarkeit der Stiftung einer Volksbücherei, deren Leitung und Vervollständigung Sie seit zehn Jahren Ihre Zeit und einen Teil Ihrer Mittel widmeten. Nicht weniger segensreich waren Ihre Bemühungen um die Weiterbildung besonders begabter Kinder unbemittelter Bürger unserer Stadt, die Sie jetzt schon vom schönsten Erfolg gekrönt sehen. Alles dies betrachten wir als ein teures Vermächtnis das wir in hohen Ehren halten und nach unsern Mitteln und Kräften im Sinne der Stifterin weiterfördern werden.

Hildesheim, den 21. Mai 1917

Der Vorstand
des Gemeinnützigen Vereins

66. Rudolf Koch: A testimonial, Hildesheim, 21 May 1917; dated three weeks after his encounter with the French grenade at the Front.


Berlin-Lichtenberg, den 21. Dezember 1917.

Hochverehrter Meister

Aus allen Nöten sicher errettet gedenke ich Ihrer!
Sie können mich nicht mehr als Feldsoldat brauchen,
drum soll ich wieder an meine Schule in Offenbach.
Wenn ich auch gern Soldat gewesen bin, so freue ich
mich doch auf den Tag, da ich meine Beine unter den
runden Familientisch strecken kann.
Die Ohren müssen Ihnen geklungen haben in diesen
Tagen, so viel habe ich von Ihnen gesprochen mit
Jessen und Loubier, deren Bibliothek ich fleißig studiere.

Mit Gruß und Handschlag ihr allezeit
getreuer
Rudolf Koch

67. Rudolf Koch's greetings to his friend, 'the most esteemed master' Rudolf von Larisch from Berlin, 21 December 1917: 'I've spoken about you so often recently to Jessen and Loubier that your ears must have been burning.'

did he stand the stress of battle and the soulless impersonality of army life? He writes of this in language unadorned and frank in every word, as was his nature. After he came home he went over his wartime letters and drawings and recorded his experiences. The bound manuscript lay in his home, as a legacy for his children, and only a few friends knew of it. After Koch's death, I was instrumental in having this important book, *Die Kriegserlebnisse des Grenadiers Rudolf Koch*, published by the Insel Verlag in Leipzig in the fall of 1934.

'In the book Koch reports: "This is the best of what I have learned in the war – in all the humility with which I attended to my duties, in all the unpleasantness of my humble position in which for long months I had forgotten that I represented any value at all among people – I found, when I emerged from this misery, that I had developed a strong and stable feeling of self-assurance, a clear sense of my inborn strength, a stronger confidence in myself, and a joyful hope for the future."'

'[The] war brought about a strengthening of his religious feelings. After he was released from the army he was sick for a long time and became deeply interested in Biblical texts. His manner of lettering changed and the evolution was ended with his turning from the hand-lettered book . . .'. (S. Guggenheim, 1947, p. 10)

Koch, during his convalescence in Offenbach, had made a sensitive pencil drawing of Siegfried

Die Wohn-Kinder- und Zeichenstube im vierten Kriegswinter 1918

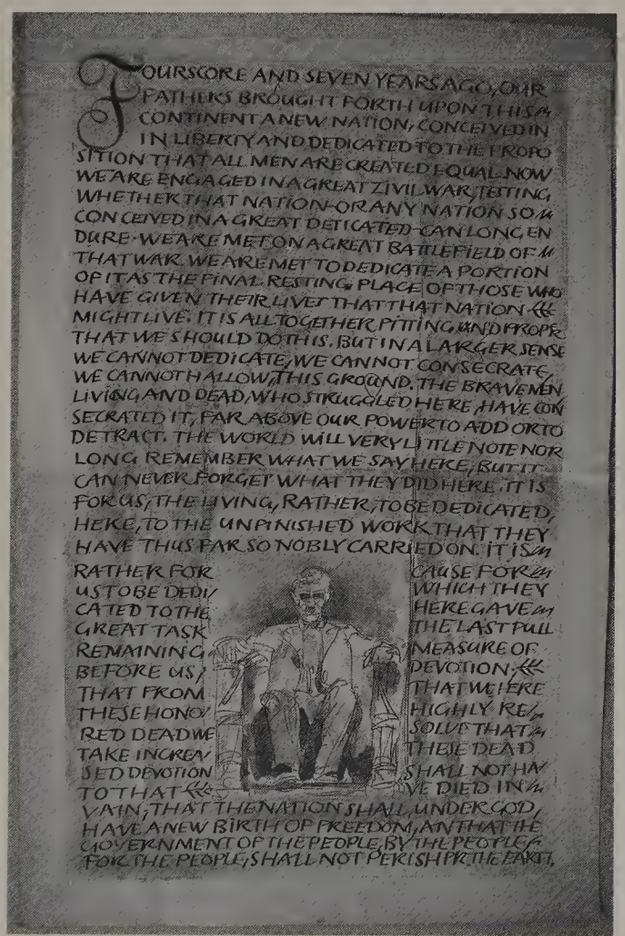
68. Koch's excellent sense of line and composition – and dry humour among conditions of extreme hardship – is seen in his drawing 'The children's room and design studio in the fourth winter of war, 1918'. The cramped quarters may have resulted from the acquisition of numerous homes by the billeting of the Allied occupation forces. The area was occupied under Allied sanctions for a brief period after the Armistice of November 1918.

Guggenheim on 18 November 1916 and, for his dear friend's birthday on 12 October 1917 Koch sent a large scissors-cut card made from coloured papers. He also sent him an amusing drawing of Frau Koch's tapeworm. Koch's humorous side is most apparent in his drawings and correspondence to his patron, although they always addressed each other formally. Dr Guggenheim, only three years Koch's senior, might sign his letters 'Guggy' to certain intimates, but certainly not to Koch.

Life was difficult for the Koch family in their Buchrainweg apartment. A fine drawing by Koch shows him trying to work in one corner of his studio surrounded by wife, mother, children and numerous relatives and infants. And, months later, Koch sent a birthday card in October 1919 to Dr Guggenheim the illustration of which suggests that the attorney had been supplying the family with much-needed food during these troubled times.

Koch's many accomplishments can too easily obscure the fact that, had he chosen another course, he would now probably be remembered as one of the best German illustrators of the early decades of this century.

There is an unsigned drawing which pertains to this postwar period in the Koch file at the Klingspor Museum. During this immediate postwar period there was a curious, and perhaps financially welcome, commission for Koch. A G.R. Stein of the U.S. Army Special Services then stationed in Frankfurt, and an apparent enthusiast of Koch's work, may have asked the artist to design a poster using the text of President Lincoln's 1863 'Gettysburg Address' ('Four score and seven years ago . . .') to be printed and sold in the army's Post Exchanges, shops for U.S. military personnel. Koch's 'rough' of the eloquent speech – in English – incorporates a sketch of the famous statue of Lincoln by Daniel Chester French, the centrepiece of the Lincoln Memorial, then under construction in Washington, D.C. The poster project appears to have gone no further than the sketch.



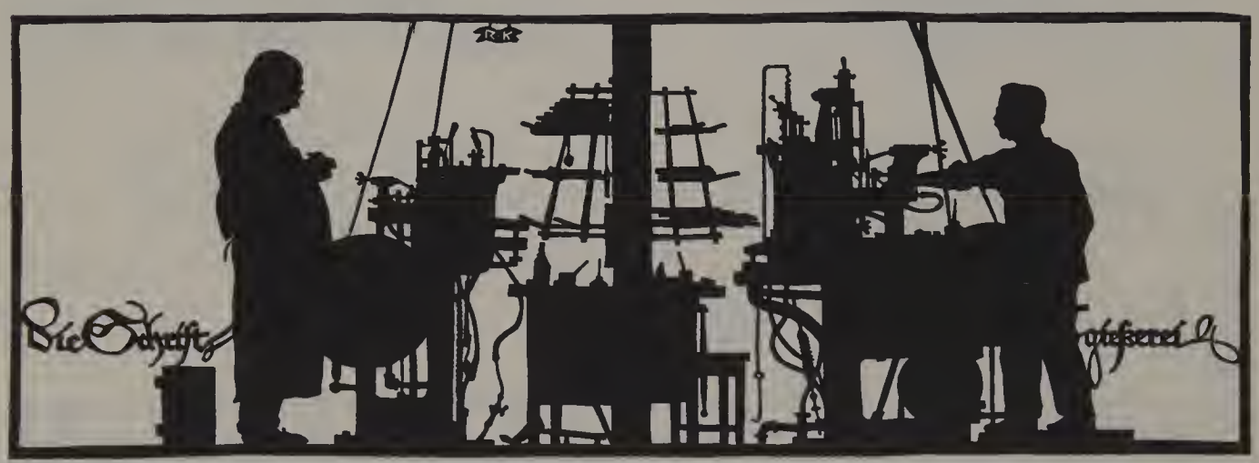
69. Rudolf Koch (?), rough of Abraham Lincoln's 'Gettysburg Address' for a poster, 1918.

Koch's wartime creativity had been directed, by necessity, mainly to his diaries and letters to his family. With the ending of his war service, and return to Offenbach and improving health, his activities again turned to lettering and illustration, with memorable results. The year 1918, when he was able to return to the typefoundry, saw the publication of two brilliant examples of his art: *Die Schriftgiesserei im Schattenbild* (The Typefoundry in Silhouette), and *Das Leben einer Familie in Schattenbildern* (discussed above). These portfolios of silhouettes amply demonstrate Koch's inventiveness, humour, keen eye for detail, and brilliant graphic sense. Perhaps Klingspor's decision to issue *Die Schriftgiesserei* as a Christmas keepsake to its clients gave Koch the impetus to publish *A Family Life* in the Rudolfinische Druck imprint.

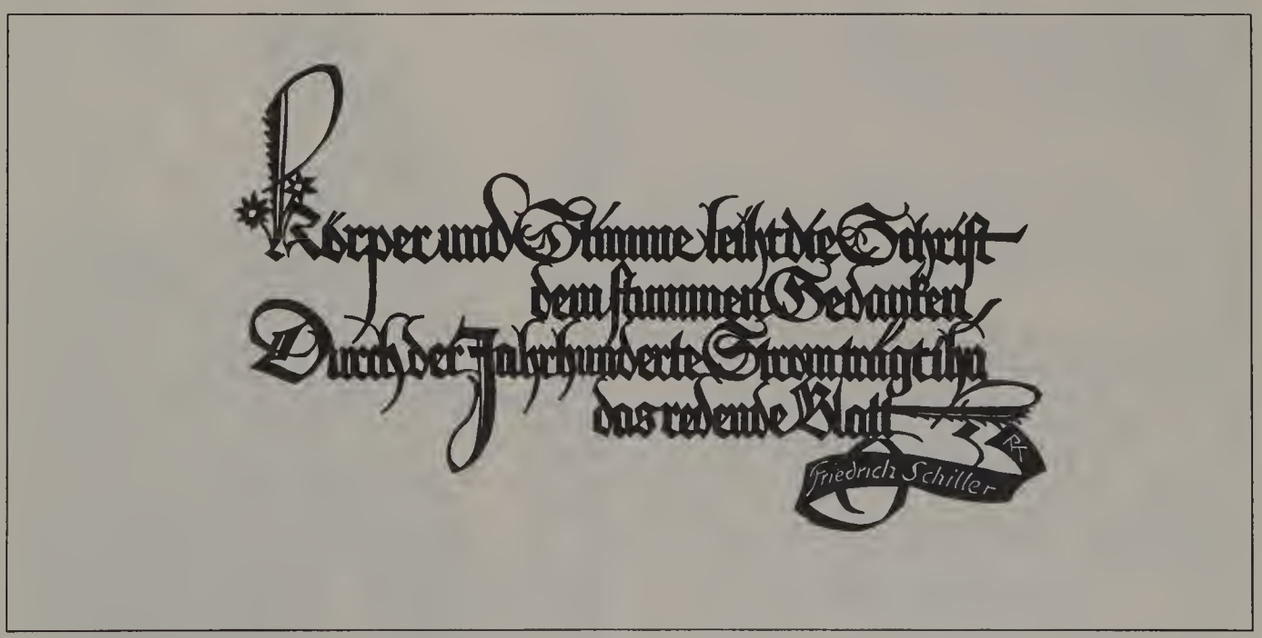
Brief 'poetic' texts appear below each illustration. The illustrations, depicting every department of the typefoundry, are thrilling examples of Koch's craftsmanship and artistry in depicting intricate detail and, at the same time, creating dynamic tension between black and white areas. (Without detracting from Koch's inventiveness, one should note a similarity of treatment to the fine and stark woodcuts by Carl Otto Czeschka in the great volume published in 1904 to mark the centenary of the Austro-Hungarian State Printing Office, *Zur Feier des Einhundertjährigen Bestandes der K.K. Hof- und Staatsdruckerei*, for which Rudolf von Larisch had designed a special typeface.) Two of the illustrations, 'Die Fraktur Schrift' and 'Die Antiqua Schrift', remind us of the argument, indeed the moral struggle, that hung over German printing and typography: the use of the Fraktur or the Roman.

A facsimile edition, in English, was published by the Arion Press, San Francisco, in 1982 (see Bibliography).

70. Rudolf Koch: Die Schriftgiesserei im Schattenbild *(The Typefoundry in Silhouette), Gebr. Klingspor's Christmas 1918 keepsake. Koch, at left, showing a proof to Karl Klingspor.*



71. Rudolf Koch: Die Schriftgiesserei im Schattenbild. *The type foundry.*



72. Rudolf Koch: Die Schriftgiesserei im Schattenbild. *Friedrich Schiller's homage to the letter.*

73. Rudolf Koch: Die Schriftgiesserei im Schattenbild. *Far left, the Fraktur script: '...most wonderful, most German...'; left, the Roman (Antiqua) script, serious and classical, represented by Athena, goddess of writing.*

The publication of the *Schriftgiesserei* and *Familie* portfolios was followed a year later by his third and last silhouette book, *Die Geschichte vom Weihnachtsstern* (The Story of the Star of Bethlehem; not to be confused with Koch's *Die Weihnachtsgeschichte* (The Christmas Story), published by his Rudolfinische Drucke in 1921). It, like the *Schriftgiesserei*, was printed in a limited edition by the Klingspor private press and distributed as a Christmas keepsake. Koch's illustrations for this latter title are bolder and simpler, but lack the inventiveness and excitement found in the first two books.

Koch's return to civilian life should have been restful and recuperative but, even while writing his manuscript of war reminiscences, his creative life became busier than ever: the year included his *AfB* article about his Frühling and Maximilian designs, his return to teaching at the art school, and his formation, from his more talented and dedicated students, of the Offenbacher Schreiber (Offenbach Letterers). In the words of the appropriately named Hans Schreiber, a member of the group, 'the course . . . strived to emulate handwritten composition'. Although only the Fraktur letter was used in the

74. Rudolf Koch: Die Schriftgiesserei im Schattenbild. *'Der Buchdruckereifaktor' Ernst Engel, was responsible for the splendid Klingspor type specimens, calendars and private press books. 'Gott grüss die Kunst' (God bless the art [of printing]), is the traditional greeting between printers.*

writing of the texts, the influence of William Morris's lettered books is obvious.

Koch lettered similar pages – and then went much further. As noted above, he had, with *Elia*, discovered the power to be achieved by the use of the woodcut.

1919-20

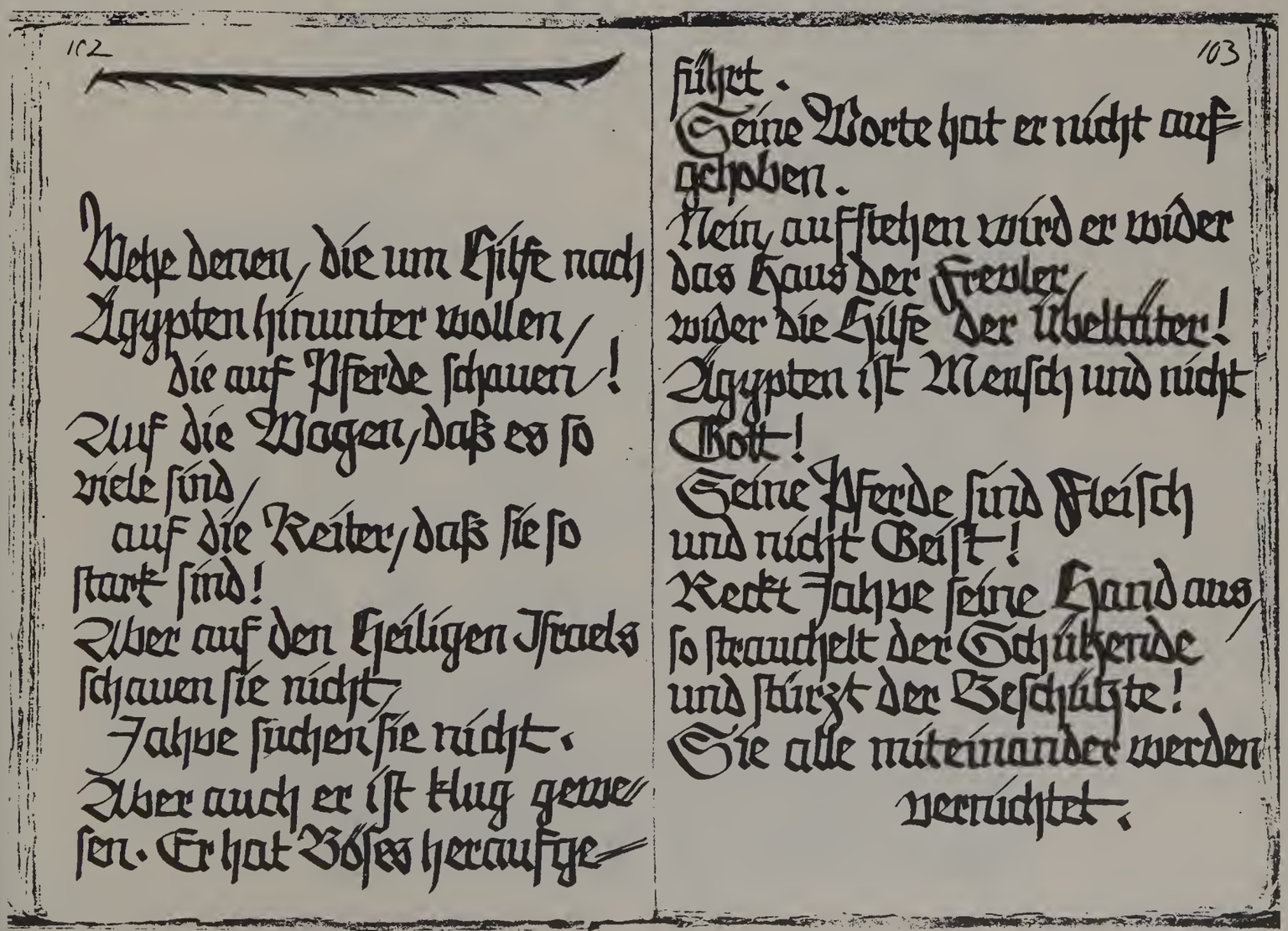
Dr Guggenheim, in a 1947 study of his friend, wrote that Koch, 'truly an educator with inspired gifts . . . used texts which inspired the letterer. Once he observed: "According to the prophets, something must tremble and be alive in the lettering and characters created with my pen."' (S. Guggenheim, 1947, pp. 11 and 8).

From the eighth title of the Rudolfinische Drucke, *Das Gesicht des Jesaia* (Isaiah's Vision), Koch frequently turned to the pre-Gutenberg practice of the 'einblattholzschnitt', that is, incorporating on one block of wood both the illustration and the lettering: the block-book. It was a technique which, as noted above, he may have first employed in the *Elia* drawings of January-February 1917. These blockbooks of 1919-20 establish Koch's position in the German Expressionist movement of this period and, perhaps influenced by the work of Barlach whose work Koch admired, demonstrate Koch's astonishing graphic power and the height of his religious intensity.

But Paul Renner had this to say of *Die Heilung des Besessenen*:

'The power, rhythm, colour of the graphic elements of lettering and images are in total harmony. The achievement in terms of the architecture of the book is excellent but the illustrations are missing that special celestial experience which we admire in the lettering. There are silhouettes, shadowing, but no forms.' (Paul Renner, 'Das moderne Holzschnittbuch', *Die Bücherstube*, nos III/IV (March/April), 1924, p. 239; tr. HJvS)

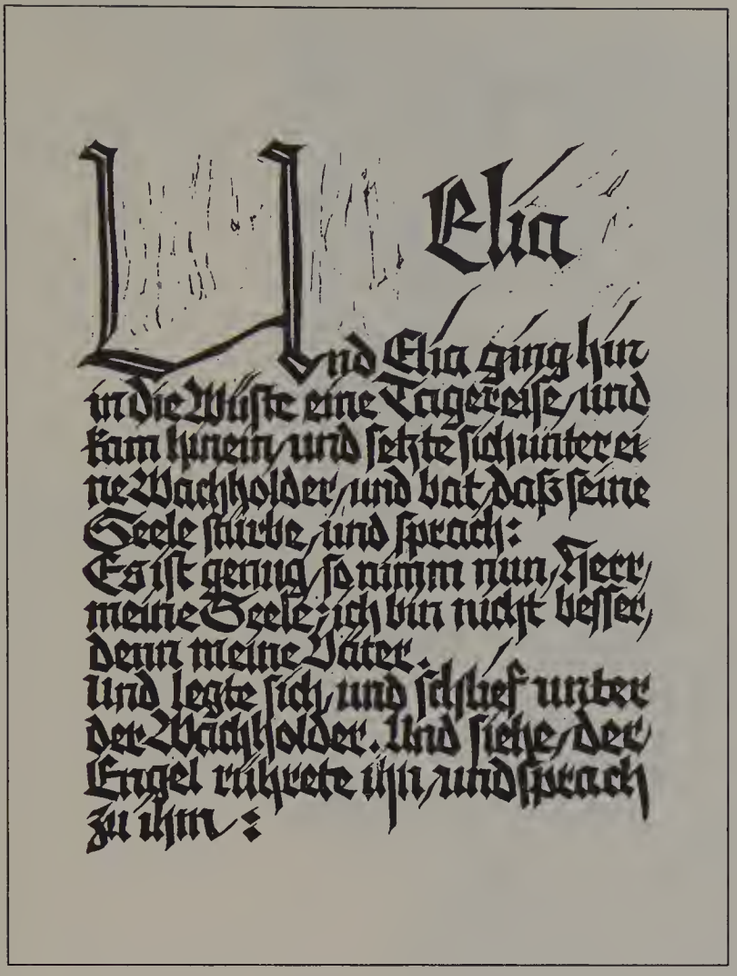
Included in this criticism one may well include *Elia*, RD10, and Koch's two Christmas books, *Die Geschichte vom Weihnachtsstern* and *Die*



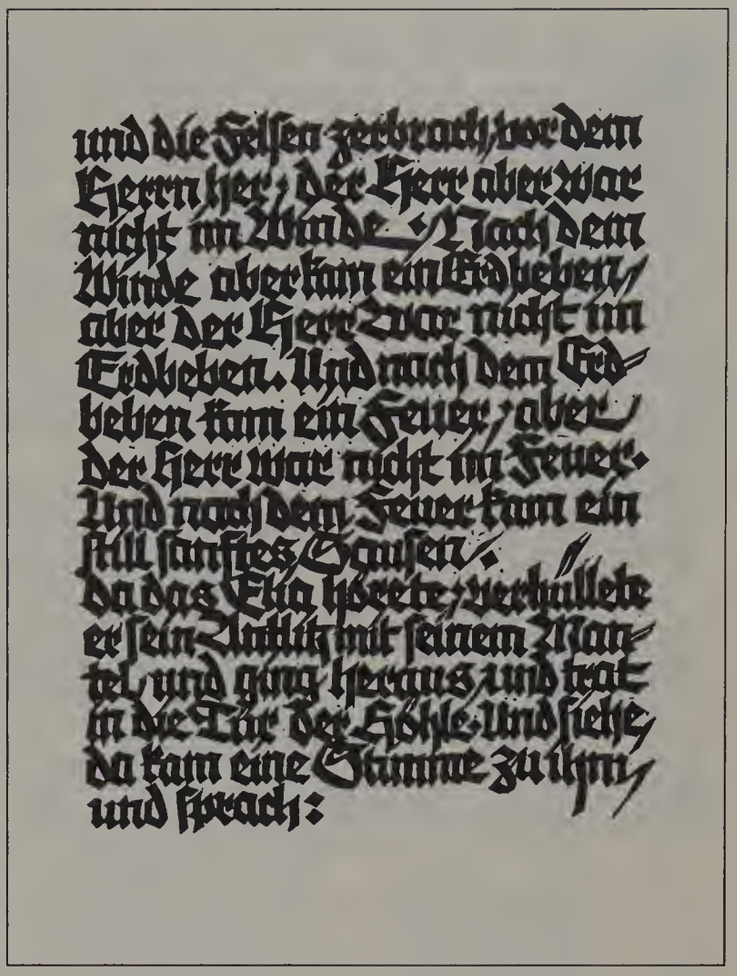
75. Rudolf Koch: Der Prophet Jesaia *(The Prophet Isaiah), 1919, 'very turbulent, a general impression of lively agitation.... [T]he lyrical phase had run its course. He was caught up by the powerful forces of the Prophets,... Isaiah being the first direct manifestation of this change...'. (Koch)*

76. Rudolf Koch: Das Gesicht des Jesaia *(Isaiah's Vision), two pages, RD8, 1919.*

77. Rudolf Koch: Die Heilung des Besessenen *(The healing of the possessed), RD9, 1920.*


Elia

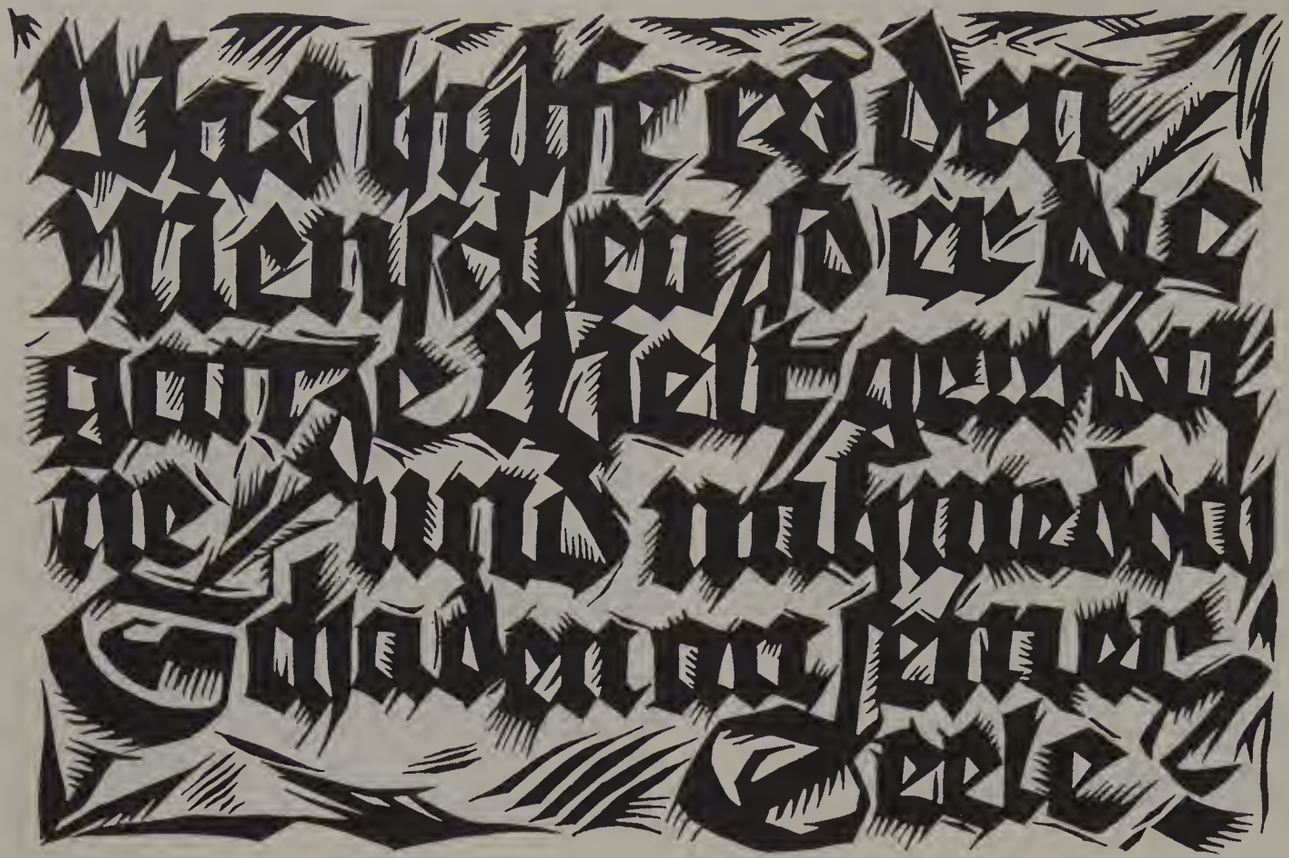
Und Elia ging hin in die Wüste eine Tagereise/ und kam hinein/ und setzte sich unter einen Wachholder/ und bat daß seine Seele stürbe/ und sprach: Es ist genug/ so nimm nun/ Herr/ meine Seele/ ich bin nicht besser/ denn meine Väter. Und legte sich/ und schlief unter der Wachholder. Und siehe/ der Engel rührete ihn/ und sprach zu ihm:


und die Felsen zerbrach/ vor dem Herrn her/ der Herr aber war nicht im Winde. Nach dem Winde aber kam ein Erdbeben/ aber der Herr war nicht im Erdbeben. Und nach dem Erdbeben kam ein Feuer/ aber der Herr war nicht im Feuer. Und nach dem Feuer kam ein still sanftes Sausen. Da das Elia hörete/ verhüllete er sein Antlitz mit seinem Mantel/ und ging heraus/ und trat in die Tür der Höhle. Und siehe/ da kam eine Stimme zu ihm/ und sprach:

Was hast du hier zu tun/ Elia?

Er sprach: Ich habe um den Herrn/ den Gott Zebaoth ge

78. Rudolf Koch: Pages from Elia, *RD10, 1919. Georg Haupt wrote that Koch, with the first drawings for this subject made during a short break from war in January 1917, arrived at his dynamic style for his future block-books.*



79. Rudolf Koch: Was hülfe es den Menschen . . . . *(What doth it profit a man . . . .), RD11, 1920. Linocut.*

80. Rudolf Koch: Jesaia *(Isaiah), RD12, 1920.*

Weihnachtsgeschichte. But no one can deny the power of the lettering. The *Elia* text initial opener is an enormous and dynamic letter 'U' and the force of the lettering carries through to the end. There are three woodcuts. The book, of 16 pages, is bound in a curious white paper cover entirely decorated with black, entwined branches and leaves, with touches of red (on the copy seen in the Houghton Library), quite out-of-keeping with the interior of the book.

One may question the inclusion of the woodcut of Koch's own combat boots as an example of 'religious intensity'; anyone who has ever slogged through mud for months on end certainly will not. They are a soldier's most personal possession, his closest friend.

Koch's moving epitaph to these humble objects:

'These are my boots. I wore them, during my fortieth year, when a soldier in the sands of the Mark, on the roads of Serbia, over the heights of the "Dead Man" near Verdun, in the field hospital and in the homeland. And again in the Champagne and near Reims in the heavy days of fighting before the Brimont. There they met their end on 2 May 1917 from a French grenade.'

81. Rudolf Koch: Die Soldatenstiefel *(The soldier's boots), 1919, published as RD13, 1920.*

Koch's use of the woodcut medium provided a more powerful effect than that of type. Indeed, no type – Roman or black-letter – existed that could produce the dynamic effect that Koch wanted and achieved in these Rudolfinische Drucke block-books. In these he had found a perfect collaborator, Gustav Eichenauer, the craftsman who had cut the punches for all Koch's types, now also cutting his designs for these block-books in wood.

However, Koch did come near to reproducing this dynamism in type when in 1919 he began the design of an exaggeratedly bold new Fraktur, Deutsche Anzeigenschrift, commissioned by the publisher Ullstein for its periodical *Vossische Zeitung*. (Koch dated the very first designs as 1916.) As in his pre-war Frühling, the type assumes characteristics of the old-fashioned Fraktur letterform with its raised 'elephant's trunk' (especially in the lowercase 's') and forked ascenders. Deutsche Anzeigenschrift was shortly followed by Deutsche Werkschrift (both illustrated p. 103), with similar characteristics but a more useful printer's typeface as its lighter weight enabled it to be used as text. One size of Anzeigenschrift was cut at Klingspor; other sizes were cut at Stempel – which issued the typeface to the trade in 1923.

For the forthcoming Darmstadt exhibition of the Offenbacher Schreiber group, Koch was to write, 'The letterer is a servant. His master is the author or the written work.' Koch always tended to wear his humility on his sleeve. If Koch really believed that, he must have believed that all his 'authors' now spoke in strident, angry terms. It is precisely these 'difficult' – and very individual – lettered texts that often soar well beyond the comprehension and legibility of earthly mortals.

Early in 1919 Koch wrote a humorous birthday appreciation of a fellow-Klingspor type-designer, 'Otto Hupp zum 60. Geburtstag' (To Otto Hupp on his 60th birthday), which was published in *AfB*, Nr. 3/4 (March/April). Hupp was also a designer of heraldry and the foremost German authority on the subject.

Also during the year Koch, now an artistic advisor to the journal *Archiv für Buchgewerbe*, may have lettered his wonderfully vigorous and curious 'Lecken Sie mich am Arsch!' (Kiss my ass! – or, Get stuffed!). Perhaps it was the most commonly-used expression he had heard during his days as a soldier. The actual reason for Koch's earthy riposte is unknown but, surprisingly, it has a classical pedigree – from the pen of Goethe no less: In Gitta Sereny's *Albert Speer: His Battle with Truth*, the author writes, '"He can kiss my . . . ," Speer, who was never vulgar, heard himself say, quoting Goethe's famous *Götz von Berlichingen*.' (Gitta Sereny, *Albert Speer*, Picador edition, 1996, p. 428)

82. Rudolf Koch: Lecken Sie mich am Arsch! *(Kiss my ass!), 1919(?). Linocut by Max Dorn.*

Koch admired the painstaking work of the punch-cutters in the department near his Klingspor workroom. Although it would be several years before he himself would attempt the task, he wrote the following article as an appreciation to those craftsmen.

Rudolf Koch, 'Über die Kunst des Stempelschnitts' (On the art of punch-cutting):

'Gutenberg designed and cut his own typefaces, as did his successors. In Holland Henrik Lettersnider is well-known as the creator of a marvellous Gothic script. In each of these cases the same person embodied the rôle of designer and punch-cutter. However, with all the great creations in Germany under Emperor Maximilian – the Theuerdank script and the one for his prayer book, as well as Fraktur, which was first used by Dürer for his theoretical writings, and the old Schwabacher – all these scripts have been passed down to us without the names of their creators.

'The incomparable beauty and refinement of these type styles, aesthetically far superior to Gutenberg's achievements and having no equal in Western culture, have repeatedly led to the suspicion that it was artists and not craftsmen who were involved in their creation. There is such a wishful tendency to associate Dürer himself or the famous calligraphy master Neudörfer with this work . . . but nowhere is there an indication of such a direct relationship; it is unwise to pursue this assumption further.

'Once the great work had been done, everyone was content to go on cutting and modifying these typefaces for the next three and a half centuries . . . . The fact that some important personalities were able to have an impact, in spite of this fact, is shown by the life and work of the Nuremberger Johann Michael Fleischmann in Holland; there is no better example of fine craftsmanship and excellent feeling for form . . . . During the course of the centuries the creative powers of the punch-cutters slowly went

into decline. Unger in Berlin was an important personality in this field . . . .

'There has been a total reversal in the circumstances since about the turn of the century. The new ideas for expression came from the painters. They are the ones behind the new ideas in all the areas of applied art; they were the apostles of innovation. The craftsmen did not even attempt to challenge their rôle but instead took an opposite approach, tending more to resist rather than to follow the trends. But as these painters gained more experience and began employing special techniques, they quickly gained a certain degree of technical knowledge and skill . . . . They even learned how to execute some of the easier work themselves; but of course from the outset, punch-cutting was not a skill they could do themselves.

'There is hardly a more difficult or time-consuming process than cutting a typeface. It can often take the designer years of preparatory work to produce a model which is unlike any ordinary prototype and cannot merely be transformed into reality through a simple work process; instead, a number of modifications must be undertaken to meet the particular requirements for visual impression and readability, as well as casting technique . . . .

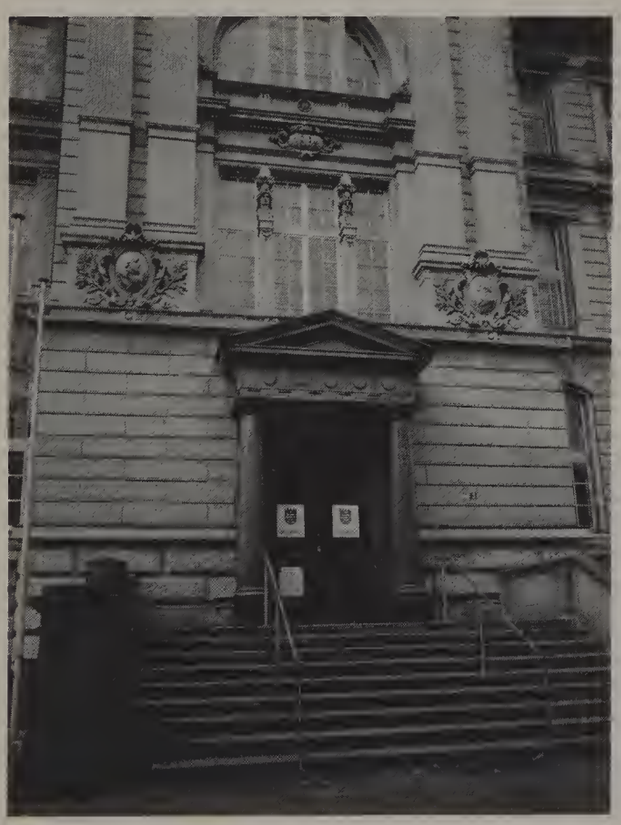
'With his excellent ability to grasp the developed sense of form, the punch-cutter, who has been trained by centuries-old traditions and has explored every angle of his difficult craft, can take a given drawing and adapt it so that it meets the requirements noted above; in an interchange with the original creator of the typeface, he can . . . create a typeface which retains as much of the original idea as possible; he can, if he has enough of a feel and understanding, even be the driving force behind the artist and enhance what the artist created, thus ultimately producing a very important joint result.

'If, after a number of approaches and different attempts, [an ideal] type size is finally worked out . . . then the only task left is to cut the other sizes. Photography provides reductions and enlargements with desired accuracy . . . only minimal variations to the created model are necessary in so far as the openness of the image with the different sizes has to be considered. But it takes experience and judgement to be able to carry out these minor variations . . . . [I]n the end no one type size is exactly the same as another . . . . [T]here are also some drastic variations here and there . . .'. (Rudolf Koch, 'Über die Kunst des Stempelschnitts', *AfB*, November 1919, pp. 179-81; tr. HJvS)

By November 1919, only a year after its founding, Koch's select Offenbach lettering group had produced an impressive range of manuscript (i.e. handwritten) books, a selection of which were shown in the exhibition 'Offenbacher Schreiber' at the Gewerbemuseum in nearby Darmstadt. The town, where the Grand Duke Ernst Ludwig of Hesse had established an artists' colony in 1899, was an appropriate place to open the travelling exhibition. Dr Georg Haupt, new Director of the Museum, first reviewed the exhibition in the 20 November issue of the *Darmstädter Zeitung*; soon after, in his long and thoughtful review of the exhibition in the January/February issue of *AfB*, he described the force of Koch's work as 'expressionistic rhythm'. Dr Haupt (1870-*c.* 1952), who would become a life-long supporter and authority of Koch and his work, emphasised the philosophy overlaying the exhibition and, indeed, that of the course of instruction, by quoting Koch's last paragraph – 'The scribe is a servant . . .' – from Koch's message to visitors to the exhibition.

The other exhibitors from Koch's group were, from Offenbach: Heinrich Holz, Alice Liebmann, Otto Reichert, Hans Schreiber, Margret Sommer and Richard Throll; from Frankfurt: Hans Bohn and his wife Leni Collin, Minna Cronberger, Max Hecht, Margret Kranz; and Helene Böhm from Frankfurt-Niederrad.

Dr Haupt concluded his laudatory review: 'This exhibition, which includes a number of masterpieces, demonstrates to us the essence of the real art of writing.'



83. Darmstadt: Staatskasse, Neckarstrasse 3, originally the Gewerbemuseum, location of the 1919 'Offenbacher Schreiber' exhibition. Gutenberg, then as now, looks down upon every visitor from the roundel at the right.

The following issue of *AfB* contained a further lengthy review of the exhibition (by Fritz Hoeber) adding information about Koch's work at the Klingspor Typefoundry, the Rudolfinische Drucke and the Technical Institute. Following the review was 'Offenbacher Schreiber', Koch's text that had first appeared in the publicity leaflet for the exhibition. The journal reproduced five double-page spreads from the exhibited books: two by Koch, and one each by Leni Collin-Bohn, Max Hecht and Hans Schreiber. The exhibition was to be shown again in Berlin, and the following June at the Deutsche Buchgewerbehaus, Leipzig.

Koch's purposes and intentions are set out in the publicity leaflet made available to visitors to the exhibition –

Rudolf Koch, 'Die Offenbacher Schreiber' (Offenbach Letterers):

'To many lovers of the arts, and even to some artists, the art of lettering still represents a remote skill which belongs to the past and is not appropriate to the times. In the days of our grandfathers handwriting was still a widely practised skill. Pursued with real seriousness from the very beginning, lettering in the higher-school classes consisted of sweeping decorative handwriting styles which had the ability to appeal to a high level of taste. A free-flowing steady command of a quill pen one had carved oneself was an indispensable component of a good education, and when children gave their parents handwritten showpieces or when a young girl entered a nice poem in dainty handwriting into her poetry album, she was practising an art which was considered to be fine and noble.

'Due to the disastrous neglect of the material culture in our upper schools and the unforgivable undervaluing of gymnastics, singing, lettering and drawing instruction, handwriting has of course also gone into decline and we have therefore reached a state of degeneration which has become even more pronounced through the advent of the typewriter.

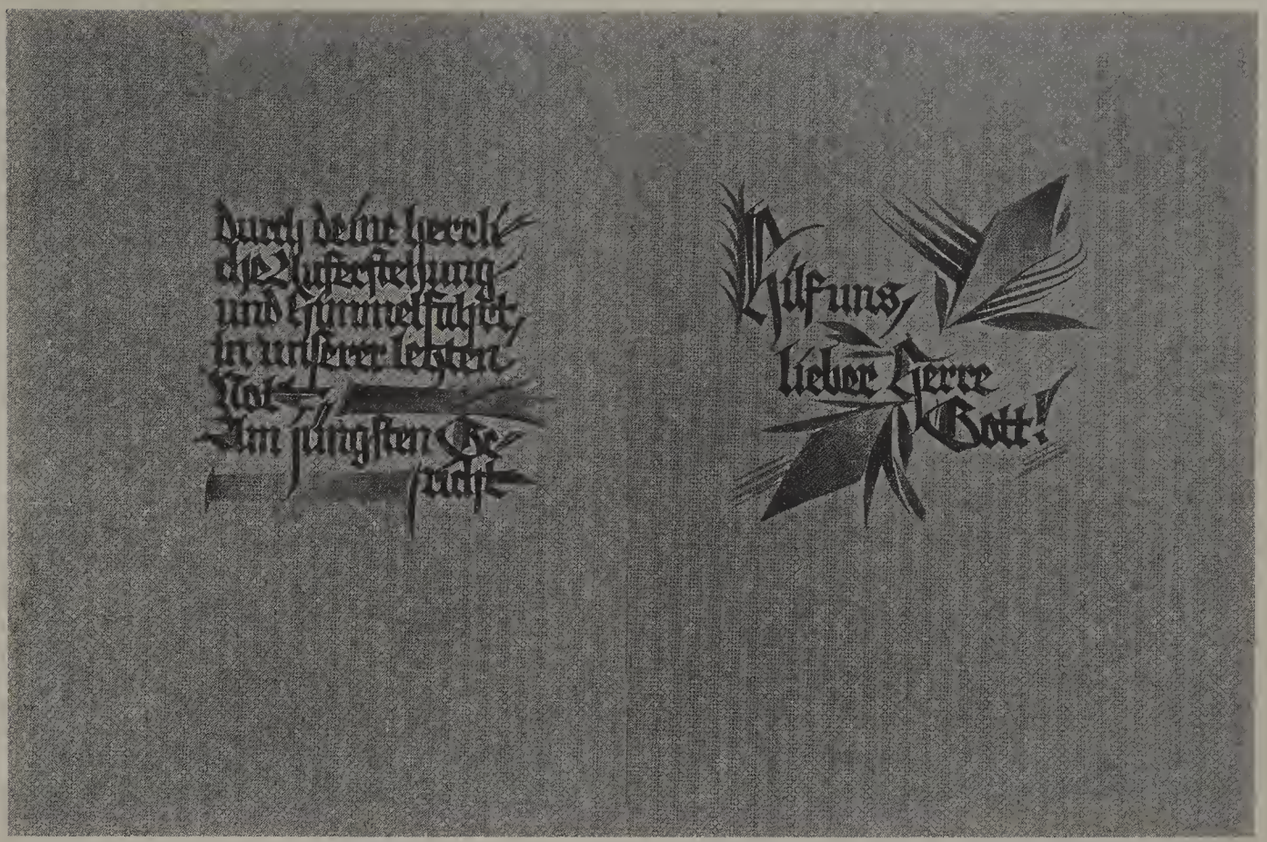
'In the meantime the art of handwriting has now been experiencing a rebirth with a small circle of people, somewhat unnoticed by the public. Since about the turn of the century new thoughts on design have been formulated in Germany, the art of craftsmen is emanating from a fountain of youth and the schools which have taken over from the workshops and now have the responsibility for training young people have immediately emphasised the importance of handwriting as a method and an object of their curriculum. The result is that lettering has become a new and popular art in many areas of Germany.

Verzeichnis der Aussteller

Hans Bohn, Frankfurt am Main *
* Helene Böhm, Frankfurt-Niederrad
Leni Collin, Frankfurt am Main *
* Minna Cronberger, Frankfurt a. M.
Max Hecht, Frankfurt am Main *
* Heinrich Holz, Offenbach am Main
Rudolf Koch, Offenbach am Main *
* Margret Kranz, Frankfurt am Main
Alice Liebmann, Offenbach a. M. *
* Otto Reichert, Offenbach am Main
Margret Sommer, Offenbach a. M. *
* Hans Schreiber, Offenbach am Main
Richard Throll, Offenbach a. M. *

84. Rudolf Koch: Leaflet cover (detail) and list of participants, 'Offenbacher Schreiber' exhibition held at the Darmstadt Gewerbemuseum, November 1919. The list is typeset in Koch's Frühling.

'In conformity with the prevalent local professions, the School of Applied Art in Offenbach very quickly gave priority to this subject, and that is why a large proportion of artistic people who have come out of the Institute have found their main means for expression in lettering and its many different uses.



85. Rudolf Koch: 'Hilf uns, lieber Herre Gott!', shown in the 'Offenbacher Schreiber' exhibition, demonstrates the vitality and expressionism Koch achieved through his vibrant lettering and decoration. Much of the work of the other letterers showed the influence of the lettered pages of William Morris rather than Koch.

'Along with typesetting, handwriting is completely governed by its own principles. Its value depends on the merits of the individual piece. Its form is more elastic, the task at hand alone determines what considerations should be taken into account; the lettering style and size can always be altered, and there is no limit to the amount of embellishment that can be added.

'A real letterer does not need illustration. The writing can be so expressive that any concrete representation would lessen the effect it projects. A fine letter-style on its own will provide a hand-written book with great and quiet simplicity, and put no obstacles in the author's path.

'But illustrative lettering [Bilderhandschrift] also has its place. The picture which is joined with the lettering is firmly fixed in its environment; it is positioned between the large mass of black lettering on a white background and thus within a frame which allows many possibilities for coloration, indeed demands it. The painted decoration of the page, which is only being carried out again today because books are again being lettered, differs from a panel painting [Tafelbild] in the same way as a monumental painting does; it is similar to the latter in many ways.

'The book illuminator serves the book, and this gives him the firm guidance and steady support he needs, in the same way as the monumental painter benefits from his subordinate rôle to the architect.

'If there is little demand today for large wall murals, why should the artist not console himself with the prospect of decorating pages? It is as fine an art as the former, and at times has been placed in high esteem. It is certainly conceivable that a good letterer would commission these services and work together with an artist with good illumination skills to create the kind of illustrated manuscripts which can only be produced by this collaborative effort.

'The letterer is a servant. His master is the author or the written work. His duty is to convert the text into an attractive, clear and appropriate form. If this subordinate rôle is a forced one instigated by an external source, then this makes him merely a craftsman; if it is a voluntary one generated from the impulses of his heart, then he is an artist.' (Rudolf Koch: 'Die Offenbacher Schreiber', tr. HJvS, from a copy of the original leaflet; also in *Ein Deutscher*, Insel Bücherei no. 504, p. 53; and *AfB*, March 1920, pp. 92-3)

An early student of Koch's classes was Friedrich Heinrichsen (1901-80), probably related to the Wilhelm Heinrichsen who had been the young Koch's guardian. Heinrichsen was to write in his *Recollections*:

'The year 1919 was the heyday of the Offenbacher Schreiber [and during the year] a new generation of students gathered around the Meister – Dorothee Freise, F[riedrich] Heinrichsen, Karl Vollmer, Heinrich Pauser, Heiner [Heinrich] Holz.'

Some months later the exhibition was shown in Berlin:

'In the small exhibition room of the Library at the Berlin Museum of Arts and Crafts, one of the pioneers of the new German art of lettering, Rudolf Koch, organised an exhibition called "Offenbacher Schreiber" which shows numerous examples of his artistic lettering along with those of his students. A small catalogue printed in graceful Fraktur describes Koch's artistic intentions, and anyone hearing him talk about this – as he did to a small group of members of the Press at the opening of the exhibition – will then be vividly reminded of the words of Schiller about what affects man and where his mind takes him. What Koch and his followers want to do is to give lettering a soul like the letterers of old were able to do, to adapt it to the spiritual content of the words . . . . [Koch] letters the wonderful Wessobruner prayer. Clear, vigorous Antiqua. In the closing words, "And there was only the one all-powerful God", the letters shout with joy and are filled with bright vivid colours . . . . [This] refinement of a most important means of expression . . . also applies to the design of new type styles [and] can only be undertaken by those who have worked hard to experience the spirit of lettering.' (Ernst Collin, Berlin critic, *Das Plakat*, June 1920, p. 298; tr. HJvS)

The review resulted in Koch's sending a letter of correction, published in *Das Plakat* the following month:

'I would like to put it right that they are not students in the everyday sense; some of them are now totally independent artists who in previous years may have been students of mine but can no longer be considered so. Another important part of the exhibition is the works of the painter Richard Throll who never was one of my students but was a highly-regarded colleague at the Offenbach School of Arts and Crafts.' (*Das Plakat*, July 1920, p. 346; tr. HJvS)

In the same issue of the journal (July) appeared Koch's second study concerning the development of his typefaces, 'Über das Durchbilden einer Druckschrift' (On the creation of a printer's type) – in this case Kochschrift. A brief extract appears above in our discussion of the typeface, p. 26.

Koch wrote the following very brief article, 'Das Schreiben' (Lettering), for the Sixth Yearbook of the Deutscher Werkbund, the association of printers and designers to which he had belonged since 1912. It was illustrated with two of his works from some years earlier: 'Die Lieder des Hafis' (1912, illustrated p. 36) and the Hildesheim certificate (1917, illustrated p. 52).

Rudolf Koch: 'Das Schreiben' (Lettering):

'The craft of lettering is a very easy one, and it is rare to find anyone who is so lacking in skill that they are not able to master it with a certain degree of perfection if they have had enough intensive practice.

'Just because someone has nice handwriting does not mean they know anything about the art of lettering. – A delicate piece of handmade paper, softly shimmering like the wing of a butterfly; a nice clean steel pen; simple and good-quality ink – these are all wonderful things, but on their own they do not create a work of art, nor does the most beautiful decorative calligraphy or the richest lavish initials and ornamentation. None of this helps if the spirit of poetry is not directing the pen.

'A letterer who writes out some banal text is practising a craft. A letterer who is so strongly overcome by the words of the author or poet that the character of his lettering is formed by this powerful feeling . . . this is an artist. And when his work is completed it should be possible to say that the author or poet himself would have written it the same way if he had had the skill of the hand. Good lettering, precisely because it is a work of art, should remain in its original form. It is a one-off piece of work with a unique value. It goes against its nature to be copied. That is what book printing is there for, with its other, its own rules.' (Rudolf Koch, 'Das Schreiben', *Jahrbuch des deutschen Werkbundes*, 1920, pp. 16-17; tr. HJvS)

Curiously, the uniqueness of Koch's lettering was frequently reproduced with his approval.

On 10 October, the Klingspor Typefoundry marked the creation of a bibliophiles' group in Frankfurt with the issue of Koch's study, 'Die Heiligenlegende des Jacobus de Voragine aus dem Jahre 1324 in der Stadtbibliothek Frankfurt a. M.'

Friedrich Heinrichsen, in the chronological table of his *Recollections*, noted ambiguously for 1920: 'Contact with the theologian Ludwig Reeg.' Heinrichsen's? Koch's? As Koch and the Werkstatt are essentially the subject of the chronological table, we may presume that it was Koch's contact with this eminent theologian that was worth recording. Reeg, ten years Koch's senior, had already written two books, *Von der tiefen Wirklichkeit* (From the deep reality), 1910, and his autobiography *Der Heimweg* (The way home), 1917. Readers may find the significance to Koch of Heinrichsen's notation in a brief summary of Reeg's thought:

'His work shows a wealth of ideas, ingenious originality and a poetic beauty of language. To

86. Rudolf Koch: Design for the official sign of the Finance Office, 1920. Regulations for the design of the State Seal were published by the Reich President and Reich Minister of the Interior in the Reich Law Gazette *at the end of 1919; every government department seems to have required its own version, thus providing welcome commissions for many needy designers. Variations of the Eagle were designed by Koch from 1920 to 1922. See also below, pp. 86-87.*

Reeg the true value of everything in life lies in the development of what is free, strong, solitary from the power of the reality of God ("elite theology") . . . . As an individualist detached from the Church, in the search for an undogmatic and undenominational idol, he sees religion based on Jesus alone threatened by alien ideas.' (*Die Religion in Geschichte und Gegenwart* [Religion in the past and today]; tr. HJvS)

We will hear much more of the wood-engraver and illustrator Fritz Kredel; for the moment I will quote from a memoir he wrote in the 1970s:

'[Koch's] experiences in the military with simple people, farm hands, labourers, and craftsmen, had given him an almost Tolstoyan desire to practise equality. He found haughty and condescending attitudes disgusting, and ivory towers ridiculous. For him, there was no line separating artist and craftsman. He respected everyone at Klingspor as a valued member of the foundry, each one concerned to do his work as best he could.

'"We are nothing, one without the other," he said of his punch-cutters.' (F. Kredel, 1976, p. 10)

Towards the end of the year 1920, Koch wrote a moving testament for these craftsmen of Klingspor – and beyond. With the title 'Die Freude am Werk – Ein Bekenntnis', it was used as the foreword to the 1921 Klingspor calendar. Koch, with the impending formation of the Offenbacher Werkstatt clearly in mind, speaks for all those who must be sympathetic to the minutiae of letter-forms –

Rudolf Koch, 'Die Freude am Werk – Ein Bekenntnis' (The Joy of Creative Work – A Confession):

'The craftsmen speak: We Germans can experience forms; we feel a need for this experience. Not that it is that way with all of us; but there are those among us – and their number is increasing – who have the rare gift and the strange desire that compels them to seek a harmony, a harmony between the visible world and the picture of the world that they carry enshrined in their hearts, the world of their emotions and their deepest feelings. Their aim is to fashion all visible things to which their artistic impulse has access in accordance with this inner vision and to transform them as this impulse bids them. They do not rest until they have managed to express at least a part of that which has moved them. Wherever such an artistic impulse arises it must, in accordance with its inner nature, try to penetrate everything that surrounds it, no matter how unimportant it may be: not only the pictures on the wall, not only the monuments on public squares, but everything, even the shapes of the letters, for everything is equally important to it in the achievement of its goal. And that is how it comes about that in our times the shaping of letters, the intellectual permeation of a simple, black, quiet and abstract silhouette can become a part of the content of human life. All the feelings that spring from the hearts of these people is poured into this seemingly meagre vessel, and print becomes a means of expression such as exists for no other people at the present time.

'We do not mean to draw comparisons with our neighbours. They have among them enough people with a most exquisite sensitivity for the beauty of form, perhaps more than we have; but they do not feel the need to carry their fragile emotions into the loud bustle of everyday life. They draw a wall around themselves and reject the world; we tear ours down and love our brethren. Somehow we must have a livelier, more deep-rooted relationship between the individual and the surrounding world, somewhere there must be a deeper feeling, a greater strength, a deeper honesty.

'We are type designers, punch- and woodcutters, type compositors, printers and bookbinders by conviction and by calling; not because our gifts for other fields are too limited, but because we feel that the highest things stand in a most intimate relationship to our own field of endeavour.

'We try to express ourselves and the feeling of our times in each quietly conservative, gracefully-

shaped and deeply-felt letter form. The proud and yet flexible line of a Roman capital, the complacent and pleasant self-confidence and strength of a Fraktur form, the well-balanced proportions of a delicate book-face express everything that we wish to say. Within the framework of these small dimensions, these outwardly so modest formal prerequisites, an immeasurably rich life of forms, movements, contrasts and relationships takes shape, a life which is unfathomable and inexhaustible. Our aim is to express richness within disciplined limits, and this discipline is not forced but voluntary.

'And each of us is dependent on the other; we are not individual entities but a totality, a community. The designer only designs so that by means of the greater freedom of his hand and his broader knowledge of forms he can supply the woodcut engraver with a working design, a model; he anticipates, as it were, the work of the engraver's knife and prepares the way for it. Considered by itself, his design is a nonsensical and incoherent jumble of no value; it is designed solely for the cutting process. Only in the hand of the woodcut engraver does the creator's idea attain reality. He, in turn, experiences in cutting the full freedom of the creative designer, the inner necessity and the inherent balance in the whole structure and in each of its details. His tool and his firm, steady hand give each form and each movement its real meaning.

'Criticisms offered by the founder and the typesetter, both of whom participate in the work, are taken into consideration; and once the work is ready, the typesetter scans and tests the type as to its practicability, he senses the finest differences of the various sizes and makes it fit for his printing work. He is the constant consultant and adviser throughout the work process; and it is only in his hand that the type unfolds in all its beauty and achieves all its effects.

'And we would not be satisfied, if we were only allowed to express ourselves in rare manuscripts and expensive prints; it is not enough for us to have a few collectors and art lovers enjoy our work; we want to reach the broadest possible circles. Our small cast letters speak our language on the smallest page; millions and billions of copies carry the traces of our work to the remotest corners of our homeland and across the distant seas.

'We are craftsmen and must serve the direct and immediate needs of the day. At every moment of the day, the roar of the founding-machines and of the printing presses tears us from our far-away dreamland back into the vibrant atmosphere of the work that is our life. And because we love our work, we cherish the faith that the future will have a place for us, despite the relatively modest scope of the realm in which we move.' (Unattributed English translation in *Archiv für Druck und Papier*, no. 4, 1956, with minor revisions by G. Cinamon; German text there and in *Ein Deutscher*, Insel Bücherei no. 504)

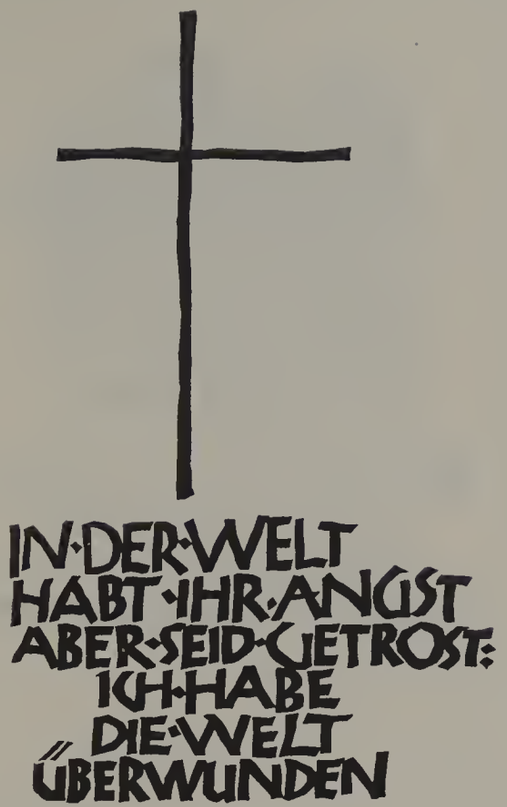
'Die Freud am Werk' is a moving statement of Koch's principles; with the added element of religious intention, his 'confession' would serve as the guide for the young students shortly to join his new Werkstatt.

The text was reprinted, with slight variations, only weeks later when it appeared in the special Offenbach number of *AfB*. Koch's article was retitled 'Das Schriftschaffen als Lebensinhalt' (The creation of type as a purpose in life).

Having mentioned Koch's text as the foreword to the 1921 Klingspor calendar, I would like to add a few details about these remarkable calendars. Issued regularly from 1920 (one had appeared in 1910), the calendars remain superb examples of printing from Klingspor's in-house printing department under the direction of Ernst Engel, who also taught book-printing at the Gewerbeschule. Koch did not design any, but his types were often used, and quite superbly, in the calendars of the 1920s and 1930s. In addition to their printed quality they demonstrate the brilliant talent of Willi Harwerth (1894-1982) who designed most of them in the decade from 1922.

Harwerth (usually Willi, but also Willy or Wilhelm), who had been a student of Walter Tiemann at the Leipzig Gewerbeschule, was 28 years old when he joined Klingspor in 1922. In addition to the calendar work he designed superb and delightful wood engravings to decorate the calendars and numerous Klingspor type specimens booklets as well as excellent decorated types, rules and 'flowers'. A list of his major works is included in the article 'Willi Harwerth und seine Buchillustrationen', *AfB*, 11/12, 1933. An exhibition of his work was held at the Klingspor Museum in 1991 and a charming illustrated booklet issued by the Friends of the Klingspor Museum in 1994 to celebrate the centenary of his birth.

Another designer who used Koch's types brilliantly was Max Dorn (1887-1974), particularly in the Klingspor private-press productions 'Worte über Schönheit und Wert der Schrift' of 1931, and the 'ABC Kästchen' of 1934, a little box of typographic gems. He worked with Engel from 1919, assisted him in the printing class by 1926, and that year took over the in-house printing at Klingspor when Engel left to found his own private press.



87. Rudolf Koch: 'In der Welt habt Ihr Angst...': right, as cut in wood by Max Dorn, 1920; far right, probably lettered 1922 when Koch was frequently using uncial letterforms.

Dorn had cut Koch's surprising 'Lecken Sie mich am Arsch!'. On a higher plane, Dorn also cut 'In der Welt habt Ihr Angst . . .' (The world is full of fear but do be without fear/I have conquered the world) – words of Christ which Koch lettered in 1920. Dorn was still designing the occasional book for Klingspor in 1963.

Georg Haupt:

'On 18 December Koch wrote to a friend, "I am becoming more and more aware of the problems faced by our pupils at the art school. I know I am not an organiser but I would be able to help some of them in a workshop of my own. What I mean is that I would have to set up one over at the school without having to give up Klingspor. But I would prefer to do it without becoming a civil servant. To work with total freedom with students who are serious about their work, to work as their helper and leader, that is something that would appeal to me."' (Georg Haupt, 1936, p. 27; tr. HJvS)

1921

Koch's Offenbacher Schreiber group was featured in a special Offenbach number of *AfB* in January 1921, a few months before his creation of the Werkstatt. Reproduced are numerous works by the letterers (in addition to those of Koch): Hans Schreiber, H. Maehler, Ludwig Enders, Hans Bohn, Hermann Nater, Otto Reichert and Franz Franke (d. 1916; he had been a student in Koch's earlier lettering class).

Articles include: 'Offenbach im Schrift- und Druckgewerbe' (Rudolf Koch), 'Buchgewerbliche Künstler in Offenbach' (Prof. Dr Georg Haupt), 'Die Offenbacher Sonderdrucke' (Dr jur. G.A.E. Bogeng), 'Das Schriftschaffen als Lebensinhalt' (Rudolf Koch) and 'Die Klingspor-Karten' (Ernst Engel).

Koch, in his article on Offenbach, gives a brief history of the town as a centre of printing, then describes the history of the Klingspor typefoundry and the work of those designers associated with it: Otto Eckmann (1865-1902; Eckmannschrift, 1900), Peter Behrens (1868-1940; Behrensschrift, 1901), Otto Hupp (1859-1949), Walter Tiemann (1876-1951) and Koch himself. He lists those who designed 'flowers' and other decorations for the foundry's types: Heinrich Vogeler (1872-1942), Robert Engels (1866-1926), Fritz Hellmuth Ehmcke (1878-1965), Johann Vinzenz Cissarz (1873-1942), Emil Doepler (1855-1922), Adolf Matthias Hildebrandt (1844-1918), Karl Bauer, Heinz König (1856-1937), Albert Windisch (1878-1967), Reinhold Bauer and Karl Michel (b. 1885).

Koch continues with those who taught classes at the Kunstgewerbeschule, part of the Technical Institute: Prof. Hugo Eberhardt (director of the Institute), Ernst Engel (1879-1967; at Klingspor from 1904; from 1908 in charge of printing its type specimens and private press publications), Hermann Schiller, Ludwig Enders, Richard Throll and Hans Schreiber. After a paragraph concerning the firm Wilhelm Gerstung and Koch's printer-partner of the Rudolfinische Drucke there, Rudolf Gerstung, he concludes with an appreciative mention of local industrialists who had furthered the cause of fine printing.

Georg Haupt in his article 'Buchgewerbliche Künstler in Offenbach' describes the activities of the three major artistic centres in Offenbach: the Klingspor foundry, the Technical Institute and the printing firm Wilh. Gerstung. He briefly describes the work of Koch, Ernst Engel, Franz Franke, Ludwig Enders, Friedrich Wilhelm Kleukens, Hans Schreiber, Hans Bohn, Richard Throll, Hermann Nater, Otto Reichert and Heinrich Maehler. Silhouettes by Enders are illustrated.

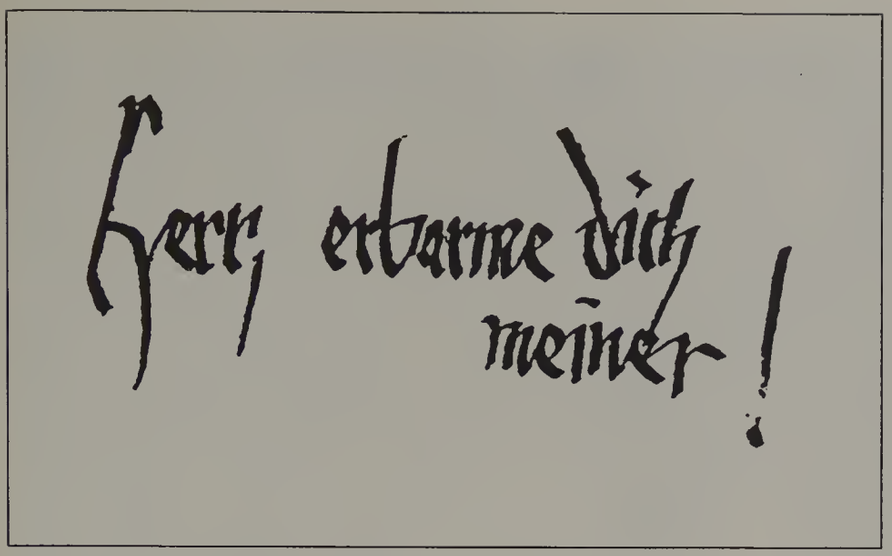
Detailed descriptions of the Klingspor and Technical Institute private presses (both under Engel), and the productions of the Rudolfinische Drucke (to 1920, of course), are extremely informative. Two pages showing the work of Hans Bohn are shown before we come to Koch's *Das Schriftschaffen als Lebensinhalt* (The creation of type as a purpose in life). which was, as noted above, the foreword *Die Freude am Werk* to the 1921 Klingspor calendar.

88. Cover of Archiv für Buchgewerbe und Graphik, *Special Offenbach number, 1/2, 1921, lettered by Hans Schreiber.*

Koch, the perplexing combination of commercial artist and monkish, self-scourging letterer:

'The time after the war was a rather vivid one for me, and created a high level of motivation and inspiration in my colleagues. Things that were new and were being discovered had a powerful effect upon us. It was the time when, in art-history terms, the label "expressionism" was used to describe art. One of the works of this time was the leaf, "Lord, have mercy on me!" [Herr, erbarme dich meiner!]. Strangely enough, this leaf also had an effect on people who were hostile towards the Church; an architect who was an atheist put it on the wall of his studio. Not long ago a young Catholic curate asked for a copy. The leaf . . . is an unrestrained revelation of one's innermost feelings. The public should never be allowed to learn what people who work as artists feel in their hearts. And I will be careful to avoid displaying this print at any public exhibition.' (Rudolf Koch, from 'Meine Stellung zur

89. Several of Rudolf Koch's book-labels and trademarks that appeared in the AfB *Special Offenbach number, 1921.*



90. Rudolf Koch: 'Herr, erbarme dich meiner!' '... an unrestrained revelation of one's innermost feelings' (Koch).

Kirche' (My position in the Church), 1930; tr. HJvS)

One may occasionally wonder about Koch's mental state when he tosses off a little note to God. And, if it is so private, why tell others about it? Where did the architect's copy – or the curate's – come from? Why would Koch align himself with such personal anguish when he was serving his religion in the best way he could – and serving it well, when he had his lettering classes, when he was a happy family man, when he was a respected member and designer of an internationally-renowned typefoundry?

But wearing his heart on his sleeve, even selectively, could be a profitable activity. And it was. In spite of Koch's intimate wish that 'Herr, erbarme dich . . .' should remain private (in an ironic twist, the work is today on display in the Klingspor Museum), it later became one of six works reproduced on postcards reproduced by the publisher Bärenreiter-Verlag for the public's scrapbooks, or to be placed reverentially in good Lutheran homes and hearts. And with numerous other sayings or proverbs lettered by Koch and later cut in wood by Kredel, it was also reproduced by Bärenreiter in a larger format, suitable for framing.

91. Rudolf Koch: Two publishers' trademarks, by February 1921: above, Der gelbe Verlag, Dachau; below, Hans von Weber Verlag, Munich.

But in the six months between September 1920 and Easter 1921 – that is, to the time he founded his Werkstatt – Koch produced more impressive and time-consuming works than the 'Herr, erbarme dich . . .' leaf. We must ask again: When did he find the time? He is working at Klingspor, his lettering classes are well-attended, he has a specialised group of letterers which he is also teaching, he is writing articles for publication, he has commercial work to design, he is planning his Werkstatt – and presumably has to keep everyone occupied; surely he has to find time to walk home, eat, help his four children with their homework?

And there were additional problems to overcome. Friedrich Heinrichsen:

'Koch is at the pinnacle of his creative powers. He has recovered from the effects of the war years . . . . [In spite of] all his other commitments and frequently being hindered because of conjunctivitis, and despite deteriorating conditions at home due to the onset of his wife's illness, it takes him just a few weeks to produce the Gospel of St Mark . . .'.

The four Gospels are memorable examples of Koch's lettering genius. Mark (Markus), John (Johannes), Luke (Lukas) were lettered in 1920, and Matthew (Matthäus) in 1921. In each of these four lettered books Koch presented himself with a new challenge, quite intentionally: each is very different in format and execution.

The 16-page *Evangelium Johannes* is lettered in the most traditional style of the four. Koch uses a large letter for the text, with an eight-line opening initial. Decorative leaf-forms emerge from the text block to ornament the wide, generous margins. The *Evangelium Markus* uses small letterforms for the densely-packed text (42 or 43 lines per page) with huge 15-line coloured initials on its 28 pages. The *Evangelium Lukas* consists of 42 pages, lettered in a double-column format, and is the only one of the four to be lettered on parchment.

The last, *Evangelium Matthäus*, represents a pinnacle of achievement.

It totally disregards the accepted rules of book design: it has no side margins – its undulating lines of text come within a whisker of running into the gutter, or almost off the foredge – its words nearly run together, the line-spacing is so minimal that letters *do* run into those in adjacent lines; the words form a web-like texture and are almost unreadable. The hand-coloured initials are unlike anything one has seen in a modern book; they are gigantic objects with flame- or thorn-like appendages. Yet it must rank as one of the greatest achievements of lettering, and design, and Art. It was to be the last of his lettered books for many years.

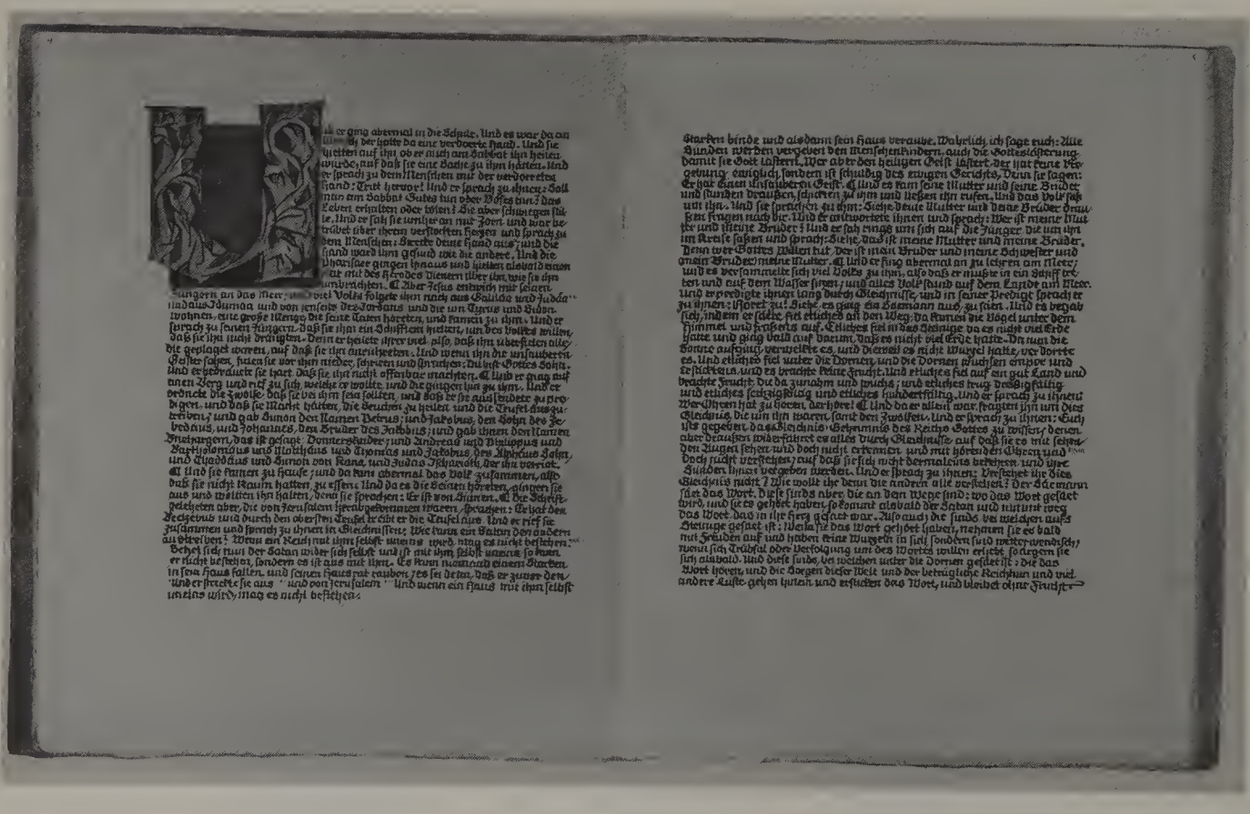
Koch later wrote about these books:

'Now the letterer [i.e. Koch] was bold enough to embark on the largest of tasks, the wonderful treasure of the Gospels. In 1920 and 1921 he composed these four books, each in a different style, adding coloured initials.

'His desire to give expression to his own inner impulses resulted in the creation of lively characters, often spaced closely together forming a strong dark mass, and propelled him to seek new challenges. Every work he accomplished was preceded by

raus, gebunden mit Grabtüchern an Füßen und Händen, und sein Angesicht verhüllet mit einem Schweißtuch. Jesus spricht zu ihnen: Löset ihn auf und lasset ihn gehen. Viel nun der Juden, die zu Maria kommen waren und sahen, was Jesus tat, glaubten an ihn.

Etliche aber von ihnen gingen hin zu den Pharisäern und sagten ihnen, was Jesus getan hatte. Da versammelten die Hohenpriester und Pharisäer einen Rat und sprachen: Was tun wir? Dieser Mensch tut viel Zeichen. Lassen wir ihn also, so werden sie alle an ihn glauben; so kommen dann die Römer und nehmen uns Land und Leute. Einer aber unter ihnen, Kaiphas, der desselbigen Jahres Hoherpriester war, sprach zu ihnen: Ihr wisset nichts, bedenket auch nichts, es ist uns besser, ein Mensch sterbe für das Volk, denn daß das ganze Volk verderbe. Solches aber redete er nicht von sich selbst, sondern dieweil er des selbigen Jahres Hoherpriester war, weissagte er; denn Jesus sollte sterben für das Volk und nicht für das Volk allein, sondern daß er auch die Kinder Gottes, die zerstreuet waren, zusammenbrächte. Von dem Tage an ratschlagten sie, wie sie ihn töteten. Jesus aber wandelte nicht mehr frei unter den Juden, sondern ging von dannen in eine Gegend nahe bei der Wüste, in eine Stadt, genannt Ephrem, und hatte sein Wesen daselbst mit seinen Jüngern. Es waren aber nahe die Ostern der Juden, und es gingen viele hinauf gen Jerusalem aus der Gegend vor den Ostern, daß sie sich reinigten. Da stunden sie und fragten nach Jesu und redeten mit einander im Tempel: Was dünket euch, daß er nicht kommt auf das Fest? Es hatten aber die Hohenpriester und Pharisäer lassen ein Gebot ausgehen, so jemand wüßte, wo er wäre, daß es anzeigte, daß sie ihn griffen.



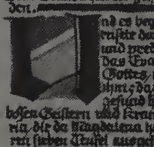
92 (above). *Rudolf Koch:* Evangelium Johannes, *late 1920. Page size: 14 x 10 1/2 in.; 35.5 x 26.5 cm.*

93 (left). *Rudolf Koch:* Evangelium Markus, *late 1920. Page size: 9 1/2 x 8 in.; 24 x 20.3 cm.*

94 (above right). *Rudolf Koch:* Evangelium Lukas, *late 1920. Page size: 11 1/4 x 9 3/4 in; 28.5 x 24.7 cm.*

95 (right). *Rudolf Koch:* Evangelium Matthäus, *early 1921. Page size: 10 x 8 in.; 25.3 x 20.3 cm.*

lieben ! Simon antwortete und sprach: Ich achte, dem er am meisten geschenkt hat. Er aber sprach zu ihm: Du hast recht gerichtet. Und er wandte sich zu dem Weibe und sprach zu Simon: Siehest du dies Weib? Ich bin kommen in dein Haus, du hast mir nicht Wasser gegeben zu meinen Füßen; diese aber hat meine Füße mit Thränen benetzet und mit den Haaren ihres Hauptes getrocknet. Du hast mir keinen Kuß gegeben; diese aber, nachdem sie hereingekommen ist, hat sie nicht abgelassen meine Füße zu küssen. Du hast mein Haupt nicht mit Öl gesalbet; die aber hat meine Füße mit Salbe gesalbet. Derhalben sage ich dir: Ihr sind viele Sünden vergeben, denn sie hat viel geliebet; welchem aber wenig vergeben wird, der liebet wenig. Und er sprach zu ihr: Die sind deine Sünden vergeben! Da fingen an, die mit zu Tisch saßen, und sprachen bei sich selbst: Wer ist dieser, der auch die Sünden vergibt? Er aber sprach zu dem Weibe: Dein Glaube hat dir geholfen; gehe hin mit Frieden.

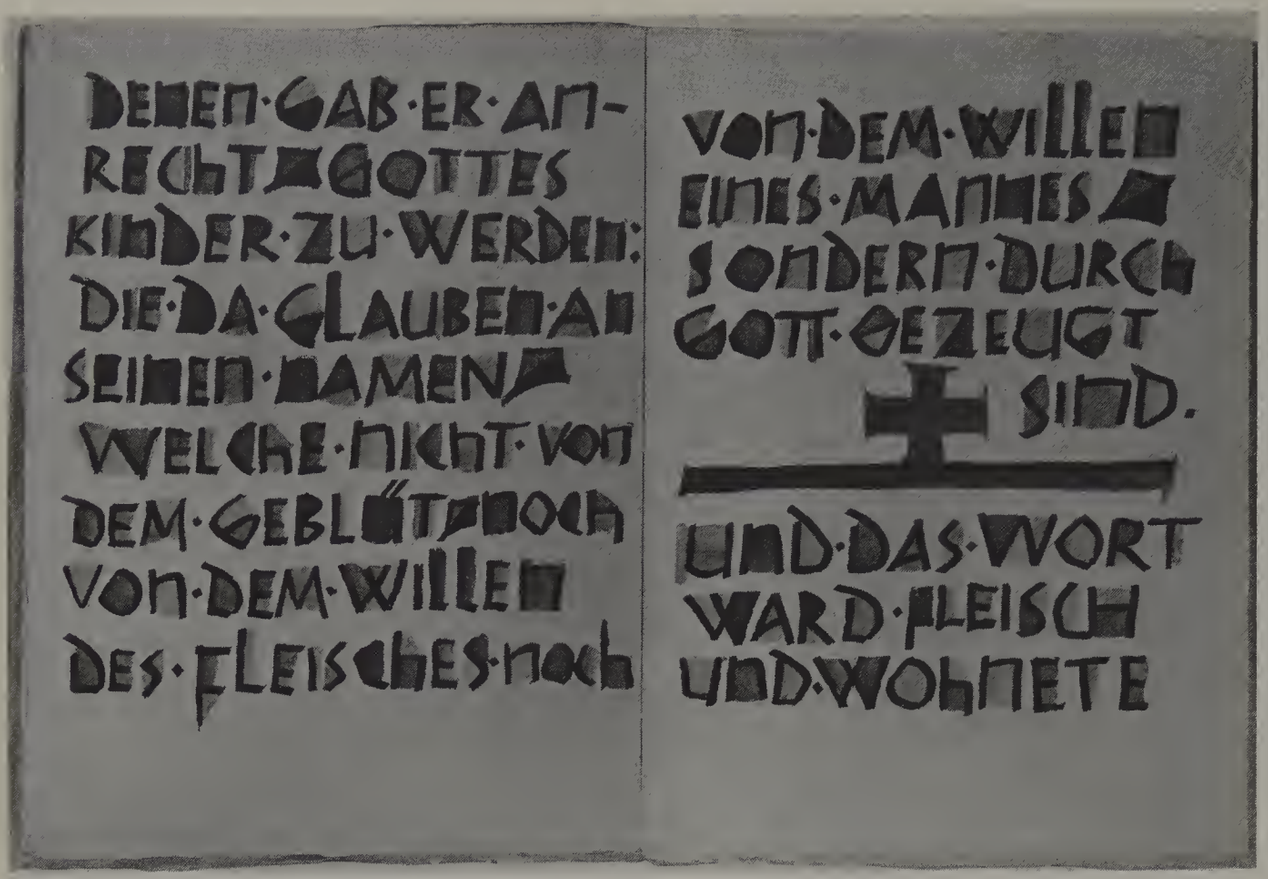


Und es begab sich darnach, daß er reiste durch Städte und Märkte und predigte und verkündigte das Evangelium vom Reich Gottes, und die Zwölfe mit ihm; dazu etliche Weiber, die er gesund hatte gemacht von den bösen Geistern und Krankheiten, nämlich Maria, die da Magdalena heißet, von welcher waren sieben Teufel ausgefahren, und Johanna, das Weib Chusas, des Pflegers des Herodes, und Susanna und viele andere, die ihm Handreichung taten von ihrer Habe. Da nun viel Volks zusammen war, und aus den Städten zu ihm eilten, sprach er durch ein Gleichnis: Es ging ein Sämann aus, zu säen seinen Samen; und indem er säete, fiel etliches an den Weg und ward zertreten, und die Vögel unter dem Himmel fraßens auf. Und etliches fiel auf den Fels, und da es aufging, verdorrte es, darum, daß es nicht Saft hatte. Und etliches fiel unter die Dornen; und die Dornen gingen mit auf und erstickten's. Und etliches fiel auf ein gut Land; und es ging auf und trug hundertfältige Frucht. Da solches sagte, rief er: Wer Ohren hat, zu hören, der höre! Es fragten ihn aber seine Jünger und sprachen, was dies Gleichnis wäre? Er aber sprach: Euch ist gegeben, zu wissen das Geheimnis des Reichs Gottes; den andern aber in Gleichnissen, daß sie es nicht sehen, ob sie es schon sehen, und nicht verstehen, ob sie es schon hören. Das ist aber das Gleichnis: Der Same ist das Wort Gottes; die aber an den Wege sind, das sind, die es hören; darnach kommt der Teufel und nimmt das Wort von ihrem Herzen, auf daß sie nicht glauben und selig werden. Die aber auf dem Fels sind die: wenn sie es hören, nehmen sie das Wort mit Freuden an, und sie haben nicht Wurzel; eine Zeit lang glauben sie, und zu der Zeit der Anfechtung fallen sie ab. Das aber unter die Dornen fiel, sind die, so es hören, und gehen hin unter den Sorgen, Reichtum und Wollust dieses Lebens, und ersticken und bringen keine Frucht. Das aber auf dem guten Lande sind, die das Wort hören und behalten in einem feinen, guten Herzen, und bringen Frucht in Geduld. Niemand aber zündet ein Licht an und bedeckt es mit einem Gefäß oder setzts unter eine Bank; sondern er setzts auf einen Leuchter, auf daß, wer hineingeht, das Licht sehe. Denn es ist nichts verborgen, das nicht offenbar werde, auch nichts heimliches, das nicht bekannt werde und an den Tag komme. So sehet nun drauf, wie ihr zuhöret; denn wer da hat dem wird gegeben werden, und wer nicht hat, dem wird genommen werden, auch das er meinet zu haben. Es kamen aber zu ihm seine Mutter und Brüder und konnten vor dem Volk nicht zu ihm kommen. Und es ward ihm angesagt: Deine Mutter und deine Brüder stehen draußen und wollen dich sehen. Er aber antwortete und sprach zu ihnen: Meine Mutter und meine Brüder sind diese, die das Gottes Wort hören und tun. Und es begab sich auf der Tage einen, daß er in ein Schiff trat samt seinen Jüngern, und er sprach zu ihnen: Lasset uns hinüber fahren auf den See. Und sie stießen vom Lande. Und da sie schifften, entschlief er. Und es kam ein Wetterwind auf den See und die Wellen über fielen sie und stunden in großer Fahr. Da traten sie zu ihm und weckten ihn auf und sprachen: Meister, Meister, wir verderben! Da stund er auf und bedrauete den Wind und die Woge des Wassers; und es legte sich, und ward eine Stille. Er sprach aber zu ihnen: Wo ist euer Glaube? Sie fürchteten sich aber und verwunderten sich und sprachen unter einander: Wer ist dieser? denn er gebeut den Winden und dem Wasser, und sie sind ihm gehorsam. Und sie schifften in die Gegend der Gadarener, welche gegenüber Galiläa liegen. Und als er austrat an das Land, begegnete ihm ein Mann aus der Stadt, der hatte Teufel von langer Zeit her, und trug keine Kleider an und blieb in keinem Hause, sondern in den Gräbern. Da er aber Jesum sah, schrie er und fiel vor ihm nieder und sprach mit lauter Stimme: Was hab ich mit dir zu schaffen, Jesu, du Sohn Gottes des Allerhöchsten? Ich bitte dich, du wollest mich nicht quälen. Denn er gebot dem unsaubern Geist, daß er von dem Menschen ausführe. Denn er hatte ihn lange Zeit gepfleget, und er ward mit Ketten gebunden und mit Fesseln gefangen und zerriß die Bande und ward getrieben von dem Teufel in die Wüsten. Und Jesus fragte ihn und sprach: Wie heißt du? Er sprach: Legion, denn es waren viel Teufel in ihn gefahren. Und sie baten ihn, daß er sie nicht hieße fahren in die Tiefe. Es war aber daselbst eine große Herde Säue an der Weide auf dem Berge. Und sie baten ihn, daß er ihnen erlaubte in dieselben zu fahren. Und er erlaubte ihnen. Da fuhren die Teufel aus von dem Menschen und fuhren in die Säue; und die Herde stürzte sich den Abhang in den See und ersoff. Da aber die Hirten sahen, was da geschehen war, flohen sie und verkündigten es in der Stadt und in den Dörfern. Da gingen sie hinaus, zu sehen, was da geschehen war, und kamen zu Jesu und fanden den Menschen, von welchem die Teufel ausgefahren waren, sitzend zu den Füßen Jesu, bekleidet und vernünftig, und erschraken. Und die es gesehen hatten, verkündigten ihnen, wie der Besessene war gesund worden. Und es bat ihn die ganze Menge des umliegenden Landes der Gadarener, daß er von ihnen ginge; denn es war sie eine große Furcht ankommen. Er aber trat in das Schiff und wandte wieder um. Es bat ihn aber der Mann, von welchem die Teufel ausgefahren waren, daß er bei ihm möchte sein. Aber Jesus ließ ihn nicht und sprach: Gehe wieder heim und sage, wie große Dinge dir Gott getan hat. Und er ging hin und verkündigte durch die ganze Stadt, wie große Dinge ihm Jesus getan hätte.

Und es begab sich, da Jesus wieder kam, nahm ihn das Volk auf; denn sie warteten alle auf ihn. Und siehe, da kam ein Mann, mit Namen Jairus, der ein Oberster der Schule war, und fiel Jesu zu den Füßen und bat ihn, daß er wollte in sein Haus kommen. Denn er hatte eine einzige Tochter bei zwölf Jahren, die lag in den letzten Zügen. Und da er hinging, drang ihn das Volk. Und ein Weib hatte den Blutgang zwölf Jahre gehabt, und hatte alle ihre Nahrung an die Ärzte gewandt, und konnte von niemand geheilet werden, sie trat hinzu von hinten und rührete seines Kleides Saum an; und alsobald stillte sich der Blutgang. Und Jesus sprach: Wer hat mich angerühret? Da sie aber alle leugneten, sprach Petrus und die mit ihm waren: Meister, das Volk dränget und dränget dich, und du sprichst: Wer hat mich angerühret? Jesus aber sprach: Es hat mich jemand angerühret, denn ich fühle, daß eine Kraft von mir gegangen ist. Da aber das Weib sah, daß es nicht verborgen war, kam sie mit Zittern und fiel vor ihm nieder und verkündigte vor allem Volk, aus was für Sache sie ihn hatte angerühret, und wie sie wäre

eins aber des Menschen Sohn kommen wird in seiner Herrlichkeit und alle heiligen Engel mit ihm, dann wird er sitzen auf dem Stuhl seiner Herrlichkeit; und werden vor ihm alle Völker versammelt werden. Und er wird sie von einander scheiden, gleich als ein Hirte die Schafe von den Böcken scheidet. Und wird die Schafe zu seiner Rechten stellen und die Böcke zu seiner Linken. Da wird denn der König sagen zu denen zu seiner Rechten: Kommet her, ihr Gesegneten meines Vaters, ererbet das Reich, das euch bereitet ist von Anbeginn der Welt! Denn ich bin hungrig gewesen und ihr habt mich gespeiset, ich bin durstig gewesen und ihr habt mich getränket, ich bin ein Gast gewesen und ihr habt mich beherbergt, ich bin nackend gewesen und ihr habt mich bekleidet, ich bin krank gewesen und ihr habt mich besucht, ich bin gefangen gewesen und ihr seid zu mir kommen. Dann werden ihm die Gerechten antworten und sagen: Herr, wann haben wir dich hungrig gesehen und haben dich gespeiset? oder durstig und haben dich getränket? Wann haben wir dich ein Gast gesehen und beherberget? oder nackend und haben dich bekleidet? Wann haben wir dich krank oder gefangen gesehen und sind zu dir kommen? Und der König wird antworten und sagen zu ihnen: Wahrlich, ich sage euch: Was ihr getan habt einem unter diesen meinen geringsten Brüdern, das habt ihr mir getan. Dann wird er auch sagen zu denen zur Linken: Gehet hin von mir, ihr Verfluchten, in das ewige Feuer, das bereitet ist dem Teufel und seinen Engeln! Denn ich bin hungrig gewesen und ihr habt mich nicht gespeiset, ich bin durstig gewesen und ihr habt mich nicht getränket, ich bin ein Gast gewesen und ihr habt mich nicht beherberget, ich bin nackend gewesen und ihr habt mich nicht bekleidet, ich bin krank und gefangen gewesen und ihr habt mich nicht besucht. Da werden sie ihm auch antworten und sagen: Herr, wann haben wir dich gesehen hungrig oder durstig oder elend, krank oder nackend oder gefangen und haben dir nicht gedienet? Dann wird er ihnen antworten und sagen: Wahrlich, ich sage euch: Was ihr nicht getan habt einem unter diesen Geringsten, das habt ihr mir auch nicht getan. Und sie werden in die ewige Pein gehen, aber die Gerechten in das ewige

Leben.



96. Rudolf Koch: Einleitung des Johannes-Evangelium *(Prologue to the Gospel according to John), 1921, is lettered in a bold style using Roman letters (with some uncials), each having a wash of watercolour of light blue and/or purple. Words are separated by a small, diamond-shaped brush stroke. Kite-shapes of red and black separate the sentences. Page size: 14 x 10 3/8 in.; 35 x 26.2 cm.*

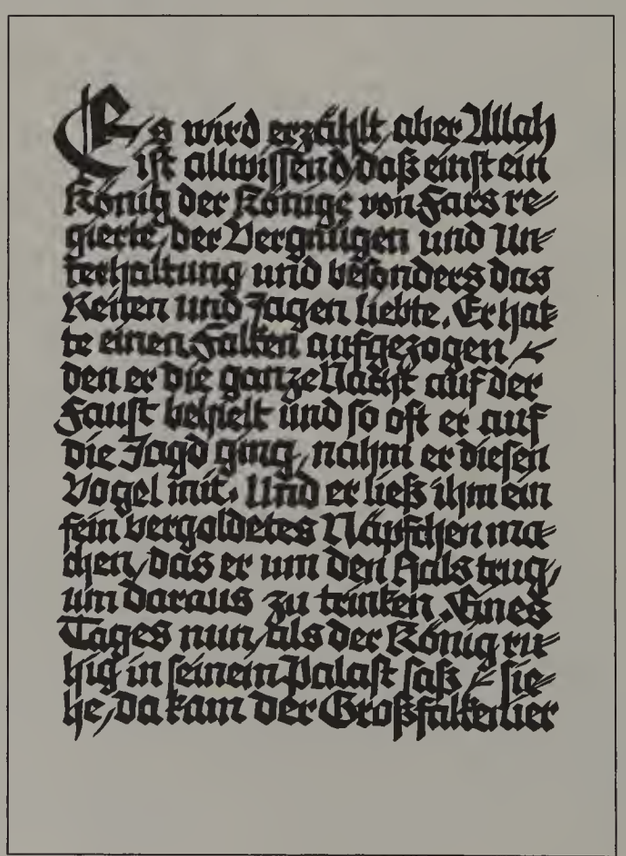
numerous preliminary drafts which always served to add a new dimension and weight to the relationship between lettering, space, initials and margins.

'These five manuscript books, including the less-extensive *Einleitung des Johannes-Evangelium* (Prologue to the Gospel according to John), were produced in quick succession during the writer's free time over the period of one year.

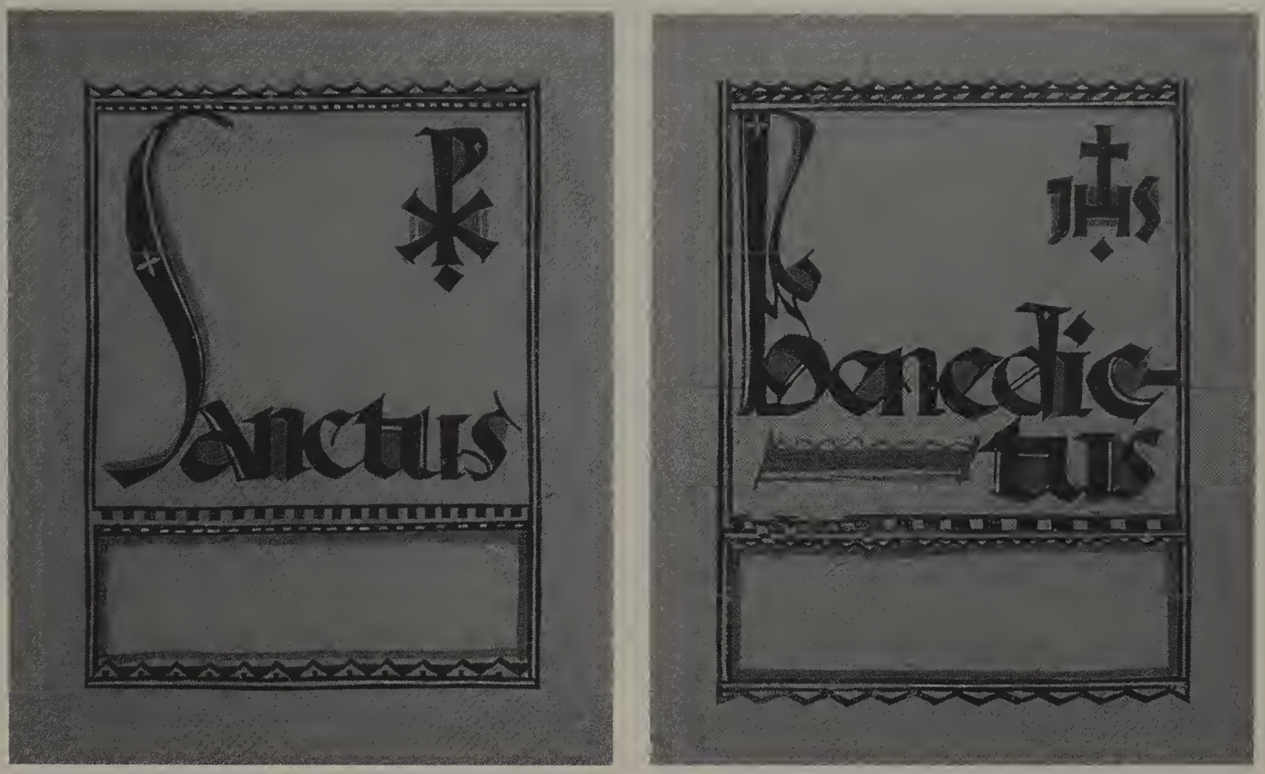
'It should come as no surprise that the direct aspects of usefulness and readability were totally disregarded in most of these works; all aspects of the lettering had to be examined in terms of expressiveness and for this purpose it was necessary to turn the forms of the different characters into a rich decorative creation. These efforts seemed to herald the completion of this task. In any event the author lost sight of the written book, and he probably never would have undertaken anything similar to it had he not been presented in 1928 with a similar task from quite a different perspective.' (Rudolf Koch, *Vorarbeiten zu einem Bibeldruck*, 1930, p. 3; tr. HJvS)

The Offenbacher Schreiber exhibitions had clearly been a success, winning a wider audience for Koch and his circle; now Koch felt the group was too large and over-crowded; he longed to be the leader of a small core of dedicated young craftspeople – in his own workshop.

Hugo Eberhardt, director of the Institute, gave Koch the space he had requested – a long room on the top floor with working space for four or five students. And on 18 April 1921, Koch started the Werkstatt that would soon be world-famous: 'A week ago the school again began, and I have opened my Werkstatt', he wrote in a letter to Ernst Kellner on 25 April.


Es wird erzählt aber Allah
ist allwissend daß einst ein
König der Könige von Fars re
gierte der Vergnügen und Un
terhaltung und besonders das
Reiten und Jagen liebte. Er hat
te einen Falken aufgezogen
den er die ganze Nacht auf der
Faust behielt und so oft er auf
die Jagd ging nahm er diesen
Vogel mit. Und er ließ ihm ein
fein vergoldetes Näpfchen ma
chen das er um den Hals trug
um daraus zu trinken. Eines
Tages nun als der König ru
hig in seinem Palast saß sie
he da kam der Großfalkenier

97. Koch's dynamic text pages appeared in King Sindibad and his Falcon *(König Sindibad und sein Falke). This tale from the* Thousand and One Nights *was published in a limited edition of 500 copies by Wilhelm Gerstung in 1921 with woodcut illustrations by Walter Klemm – perhaps a relation: Frau Koch's mother was born Klara Klemm.*



98. Rudolf Koch: 'Sanctus' and 'Benedictus' borders from the music programme for Liszt's Missa Solennis, *performed at the Turnhalle, Offenbach a. M., on 6 April 1921. There are colour patches within the letters. Koch also designed the programme.*

Koch's lettering classes were of course purely educational. The Werkstatt, a craft workshop, was to be a commercial enterprise from its start. Koch hoped the Werkstatt would make money but not every project was undertaken with a profit motive. Indeed, Koch's earnings from Klingspor would subsidise many of the future ambitious projects. The co-workers were paid an agreed sum for the particular job. Kredel wrote, 'In financial matters a handshake or a verbal agreement was all that was ever necessary.' (F. Kredel, 1976, p. 13)

Kredel continues his description of these early days of the Werkstatt when he was 21 years old and a talented member of the chosen few:

'In the beginning there were only three or four students in Koch's select group: Friedl [Friedrich] Heinrichsen, whose family had been friends of the Kochs for generations, Carl [or Karl] Vollmer, myself; later, Berthold Wolpe and Richard Bender joined us. As associates there were Ernst Kellner, who later became head of [the Leipzig printing firm] Haag-Drugulin, Fritz Arnold [later Paul Koch's partner in the Haus zum Fürsteneck], Herbert Post, Gotthard de Beauclair, Henri Friedlaender, Dorothea and Kathrin Freise.' (F. Kredel, 1976, p. 12)

But, curiously, here is another list of original members – as provided by Heinrichsen, an original member:

'Easter: The formation of the Werkstatt. Its first phase: The most eventful period, which lasted until 1924. The first Werkstatt members: Kathrin Freise, F[riedrich] Heinrichsen, Franz Wills, Karl Vollmer, Dorothee [Dorothea] Freise, later Fritz Kredel and Ernst Kellner.'

Perhaps Kredel, who had arrived in Offenbach in 1920, joined the Werkstatt not from the first day but during its first month or two – which could account for the ambiguity of his being an 'original' member or not.

Berthold Wolpe, who later became involved in the Werkstatt, has commented that the Meisterschüle (the students, more like post-graduate students) never numbered more than six together at any one time. (Susan E.M. Fowler, *Berthold Wolpe: A survey of his work*, 1977) But Koch later wrote, 'There are only about ten of them altogether . . .'.

At the same time as his formation of the Werkstatt, Koch continued his twice-a-week lettering classes in another room of the Institute. Heinrichsen in 1924 became Koch's assistant in both the lettering classes and in the running of the workshop until he left Offenbach for Hannover in 1929, at which time he was succeeded by Wolpe.

Dr Guggenheim writes of the Werkstatt (also called the Werkstattgemeinschaft: 'workshop community'):

'Only artists who took the work as seriously as the master, and who could take his frank criticism, were able to hold their ground.

'The works originated in the Workshop do not represent efforts of individuals, they are the products of the whole group. The master made the point that his name should be mentioned only in connection with his co-workers. He liked to be anony-

mous, and the common Workshop sign took the place of a name. Little additions to the sign marked the different co-workers.' (S. Guggenheim, 1947, p. 11)

Koch himself would later write of the Werkstatt (see pp. 164-6), about the democratic way decisions

were made by its members – but (in no sense is the irony or humour apparent in his text) how it was *he* who would make the final decision.

Julius Rodenberg:

'[Koch] was born at Nuremberg and his work is stamped by the *genius loci*, in olden times rendered illustrious by Dürer . . . . Koch's work is permeated by the Dürer spirit . . . . Serious and deeply religious, candid and full of humour, vigorous but tender, full of pathos yet susceptible to lyric sentiment as shown in his Frühlings Schrift, modest but conscious of his simple mission – that is Rudolf Koch, the man and artist . . . . [He] is very versatile but his chief talent is for letter design. All his founts are derived from written hands. They spring into life quite freely during his class-work and are not primarily designed as founts but subsequently adapted to that purpose . . . . As type designer and teacher at the newly founded (1921) School of Lettering at the Offenbach Technical Institute, Koch, like Edward Johnston, Rudolf von Larisch, F.H. Ehmcke and Anna Simons, has exerted a great influence upon the younger generation. Around him has grown up a group of especially talented pupils, the so-called Offenbacher Schreiber.' (J. Rodenberg, 1926, p. 18)

Ernst Kellner later wrote of the fervent and 'undogmatic Christianity' which permeated and directed the purpose of the workshop (how easy for Christians to refer to 'undogmatic Christianity'!):

'The creative source is Rudolf Koch's strong and deep anchoring in an active and undogmatic Christianity. This is the spirit which influences and gives direction to this work community, shared by everyone who works there, at least to the extent that it serves as the model for the serious and responsible approach to everything they do . . .'. (Ernst Kellner, 1933, p. 372; tr. HJvS)

But, ironically, many of the Werkstatt's commissions would come from Koch's Jewish friend and patron Dr Guggenheim whose financial support was generous and crucial through at least half the lifetime of the workshop. During its first five years, the workshop produced a variety of lettered work for both a secular and religious market – book designs, diplomas, certificates and documents, labels and plaques, wall-hangings, inscriptions for gravestones, objects in metal and cloth for church ritual.

Kredel continues:

'The workshop flourished and visitors began to come from many parts of the world. From Switzerland, Eugen Kuhn, Willy Baus, and Imre Reiner; from England, Stanley Morison and Sir Francis Meynell; from America, Edna and Peter Beilenson, Philip Hofer, Frederic Warde, Joseph Blumenthal, and George Macy. Lydia and Warren Chappell [from America] came in April of 1931 and remained for a year. Warren studied calligraphy and punch-cutting with Koch, and was able to work for a short time with Paul Koch. Lydia embroidered in the tapestry workshop and learned bookbinding.' (F. Kredel, 1976, p. 15)

B.H. Newdigate, the British typographic historian:

'The marvellous talent as a scribe which [Koch] developed served him well in the wide range of type-designs which he prepared for his firm. It enabled him also to found the school of lettering which has given to German printing some of its best features and has contributed to its peculiarly national character. The classes . . . show how a craft so mechanical in its methods as modern typography must rely for its vitality and its excellence on the letter drawn for it by the calligrapher. In the school there calligraphy has a footing of its own of

99. Left, the buildings of the Technical Institute, completed in January 1913, showing the 'attic' where Koch began his Werkstatt in April 1921. The precise location of the Werkstatt rooms is unknown; right, view of the Technical Institute, 1996. The original roof had been destroyed by fire during the Second World War.

wide, indeed well-nigh universal, application. The students all attend the same class and receive the same teaching – whatever the industry or purpose: metal-work, sculpture, printing, weaving, or whatever else – for which they are to practise the art. Differentiation comes with the tools and the materials with which the lettering is to be worked.' (B.H. Newdigate, 1938, p. 31)

Early in 1921, about the time of the creation of Koch's Werkstatt, the editor of *Das Plakat* had the foresight to ask him to write his autobiography for the journal's series 'Deutsche Schriftkünstler der Gegenwart' (Contemporary German letterers); this is the autobiography from which I have been quoting in these pages. Koch may indeed have already written it and was simply awaiting the opportunity to have it published. He had, as noted, already written of his war experiences, intending the manuscript to be published only after his death. In any event, he has dated the autobiography June 1921 in the journal, two months after his formation of the Werkstatt. It appeared in the September issue, with numerous illustrations of Koch's work from 1905 to 1921: Klingspor types, woodcut pages, trademarks and book-label designs, and the text of the publicity leaflet which accompanied the Darmstadt 'Offenbacher Schreiber' exhibition of November 1919. Curiously, no mention is made in the text of the recent formation of the Werkstatt or that of the Offenbacher Schreiber group three years earlier.

Koch concludes his autobiography with a brief summation:

'So, apart from this interruption [of the war], I have now spent fifteen years in Offenbach as a father, as a type designer for Klingspor Brothers, as a teacher of calligraphy at the School of Applied Arts, and as a leisure-hour scribe.' (The original German text of the autobiography, dated June 1921, in *Das Plakat*, September 1921, pp. 491-502; the English translation quoted above, with some modifications, in Albert Windisch, 'The Work of Rudolf Koch', *The Fleuron*, no. VI, 1928, pp. 2, 7-9).

Koch ends his autobiography in *Das Plakat*'s illustrated article with these words to the journal's readers:

'And what I do, one can see from the illustrations, and if this description of a perfectly ordinary life contributes to your understanding, its purpose is fulfilled.'

It was a very productive year. Koch's lettering book *Das Schreiben als Kunstfertigkeit* (Lettering as an artistic skill) appeared both in parts in *AfB* and as a book, published by Verlag des Deutschen Buchgewerbe-Vereins.

A second edition was issued in 1924, and it is this edition that I have used for my reference; there are minor changes from the 1921 pages as they appeared in *AfB*. The third edition, of 1935, was issued with an Appendix, 'Die Offenbacher Schrift', by Martin Hermersdorf.

The book consists of 50 pages of instructions on lettering and bookbinding, with plate pages showing many examples of Koch's fine lettering. His text includes instructions about paper, vellum, pen nibs, margins, the position of the paper or vellum on the drawing board. Koch includes in this treatise details of the evolution of his Koch Antiqua and its italic (Kursiv). Although of course written in German, the illustrations will help clarify to the English-speaking reader the diverse forms of the German letter: Schwabacher, Gothic and Fraktur.

In a crucial and illuminating statement, Koch – indebted to the writings and teaching of Edward Johnston – nevertheless had to distance himself from the English writing-master:

'Through his endless hard work, the clarity of his sense of taste and the incredible skill of his hand, Johnston has succeeded in reintroducing us to these marvellous works [of lettering] of earlier times. In his book [*Writing and Illuminating, and Lettering*] he has conveyed all the rules, customs and techniques of the past and made it possible for us to study them and to learn from them. His text provides a solid base from which one is able to build successfully.

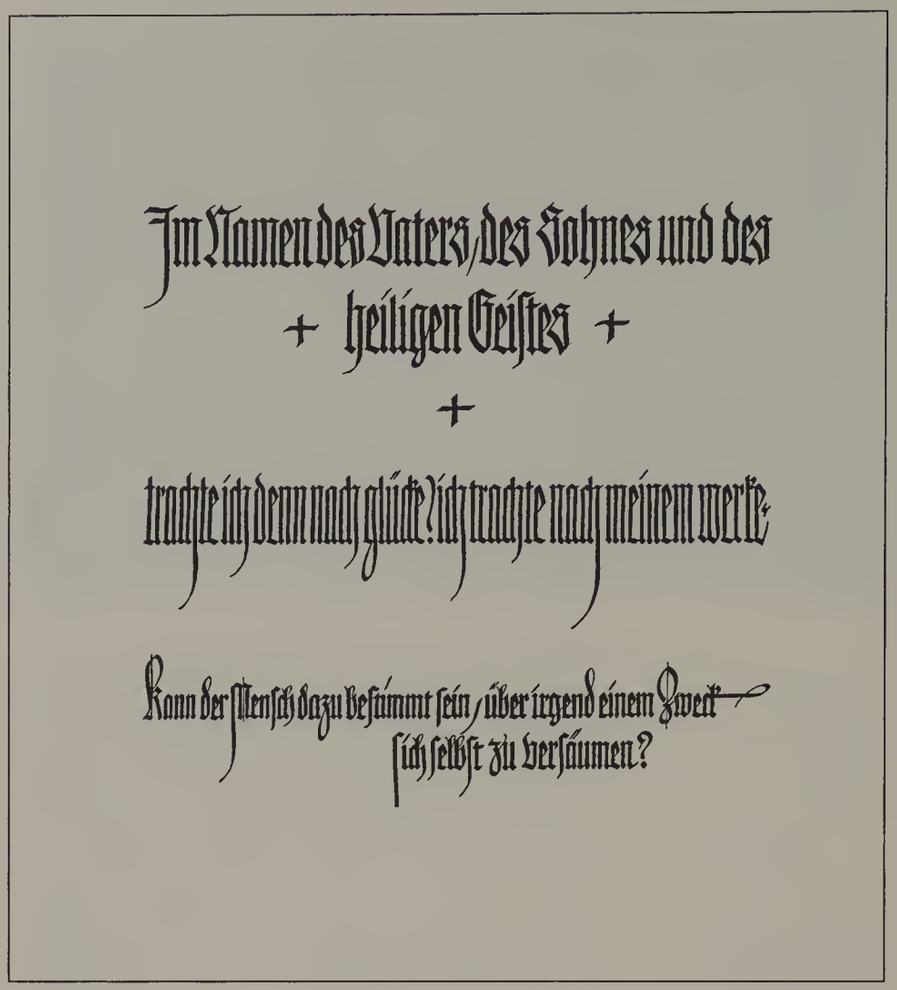
'And yet we cannot make use of these foundations. [My] book teaches lettering as it has never been taught anywhere else. We do not want to rely on the masters of the past; we do not want to letter books today which resemble old ones. We want to express ourselves in our own way, do what we think is attractive in our own style . . . .

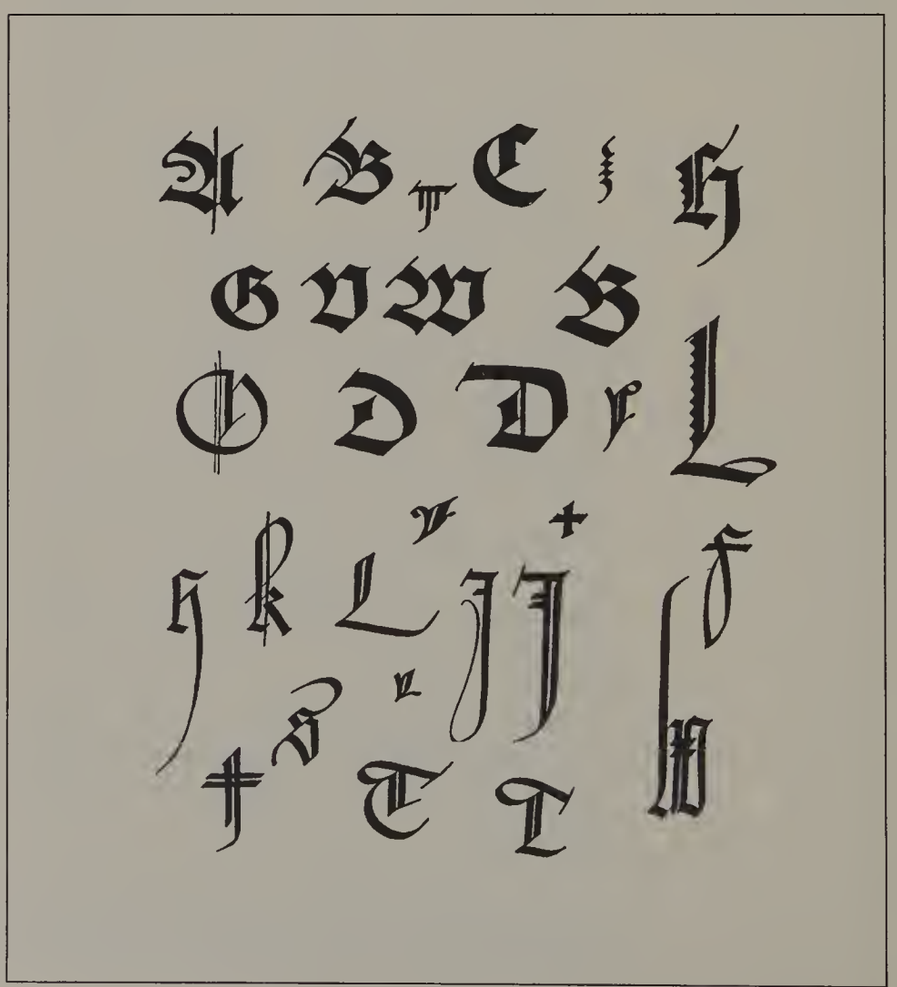
'It is not our intention to appear superior when we say this: at the same time we also look at old manuscripts in our museums and libraries and stand in awe before them; we are moved by their delicate beauty, or their unpretentious simplicity or their opulent splendour – but we have to start from the beginning again even if the path is long and we have no hope in reaching those peaks of perfection.' (Rudolf Koch, about *Das Schreiben als Kunstfertigkeit*, tr. HJvS)

Most of the works illustrated in *Das Schreiben* are Koch's own – executed during the previous decade – thus giving us an invaluable record of his lettered book pages and certificates that might have been lost to war or private archives. Several have

been reproduced above in their chronological order, but it may be of value to list them here (also in chronological order). In addition, I have added the 'Koch Index' numbers attributed to Koch by Georg Haupt in his *Rudolf Koch der Schreiber* (1936, pp. 13-14, 19-20), another invaluable reference.

Ehrenbürgerbrief Graf Ortenburg (by July 1910; see p. 26)
Fritz Böhm zum 70. Geburtstage (1910; see p. 25)
So ist der Held der mit gefällt, Goethe (1912; RK 17)
Die Glasgemälde, title page spread, Berlin: Julius Bard (1913; see p. 40)
Ernennung Kaiser Wilhelm II zum Ehrendoktor (1913; see p. 41)
Historie von der schönen Lau, E. Mörike, Schwabacher (before 1915)
Das hohe Lied Salomonis (1913; RK 29)
Auf eine Christblume, E. Mörike, Fraktur (1913; RK 31)
Johannes Chrysostomus, Gothic (1914; RK 33)
Das Märchen vom sichern Mann, E. Mörike, Schwabacher (1914; RK 34)
Aus hohen Bergen, Nietzsche (1914; RK 35)
Die Lieder des Hafis, from the Persian, Fraktur (1914 [1912?]; RK 35a; see p. 36)
Die Legende vom heiligen Julianus, Gothic (1916; RK 45)
Der Lobgesang des heiligen Franziskus, Gothic (1916; RK 49; see p. 51)
Title page of an address (Georg Wiskemann) (1916; see p. 52)
Lob Gottes, Spervogel (before 1921)
A double-page with Roman lettering (before 1921)
Hindenburg certificate (by July 1919)





As Koch acknowledged, Edward Johnston's *Writing and Illuminating, and Lettering* had been an inspiration and essential reference to Koch and his students:

'R. Koch's *Das Schreiben als Kunstfertigkeit* is a German supplement to Johnston, and offers a beginning writer the delight of acquiring the magnificent swing of his famous gothic scripts. A clearer or more inspiring textbook could hardly be imagined: it should be read with pens near at hand.' (Unattributed review in 'Shorter Notices', *The Fleuron*, no. V, 1926)

The writer of this review is likely to have been Stanley Morison, an early admirer of Koch's work. Morison, on a visit to Germany to discuss a project with Peter Jessen, Director of the Berlin Gewerbemuseum Bibliothek, visited Koch on 4 November 1922, receiving a specimen of Koch's lettering – a biblical text of course: 'Schaffe in mir,

100 (opposite and above). Rudolf Koch: Illustrations from Das Schreiben als Kunstfertigkeit, *1921. Koch always embellished large white margins with long sinuous pen strokes.*

Gott ein reines Herze . . .'. (Create in me, God, a pure heart . . . .). Morison wrote the following day: 'Thank you most heartily for so kindly presenting me with a splendid piece of your beautiful writing. I value it very much indeed.' Koch's lettering and Morison's response are reproduced in Edward Johnston, *Lessons in Formal Writing*, 1986.

Few writers of Koch's work have provided us with a physical description of the man. Julius Rodenberg, having met him in the early 1920s, describes '. . . the inspired Rudolf Koch. With an earnest thoughtful nature, of slender build, a compulsion that seems to flow from the pen, with a profound seriousness brightened by a flashing sense of humour, powerful and yet sensitive in feeling, this refinement leads to creations that are full of life . . .'. (J. Rodenberg, 1925)

Another is provided by Fritz Kredel:

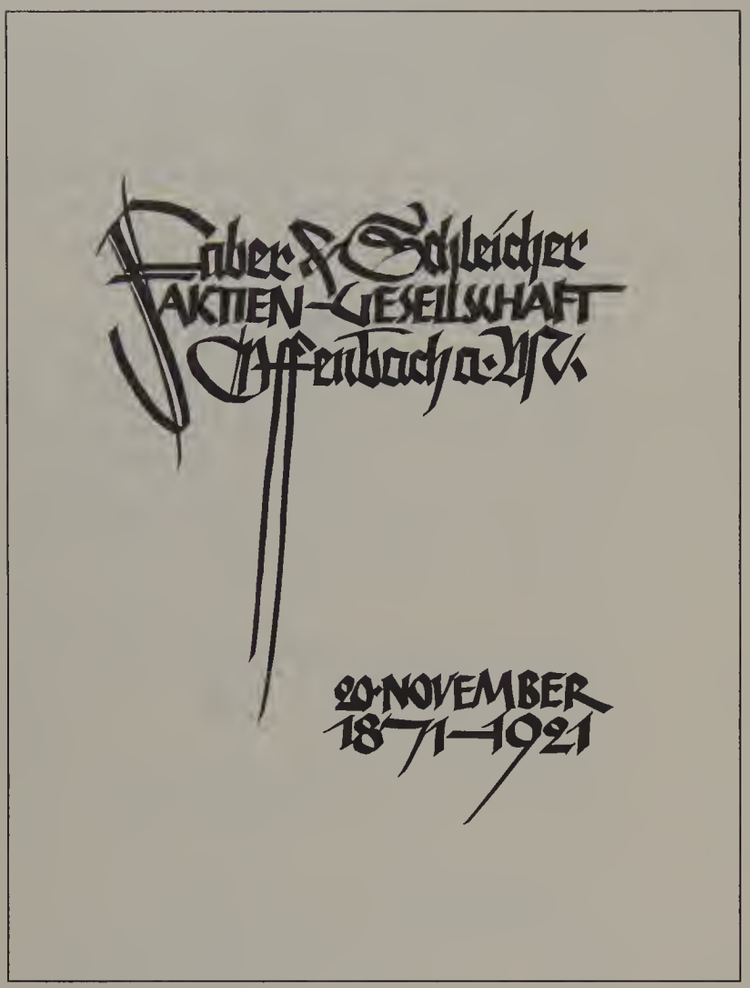
'In appearance Koch was an unusual man. His torso was short, his legs too long. His height was normal when standing, but he required cushions when seated, and had his own special chair. His features made one think of a drawing by Van Gogh: an underdeveloped chin, with a frayed goatee, topped by a broad and prominent lower lip. His potato-shaped nose was red, but not from over-indulgence. When he spoke in his deep, resonant voice, no irregularities of feature mattered. One saw, instead, his wonderful dark blue eyes, under a nobly-shaped forehead, felt the force of his personality, and knew he spoke from knowledge and conviction. His earnestness left the listener with an enduring impression.

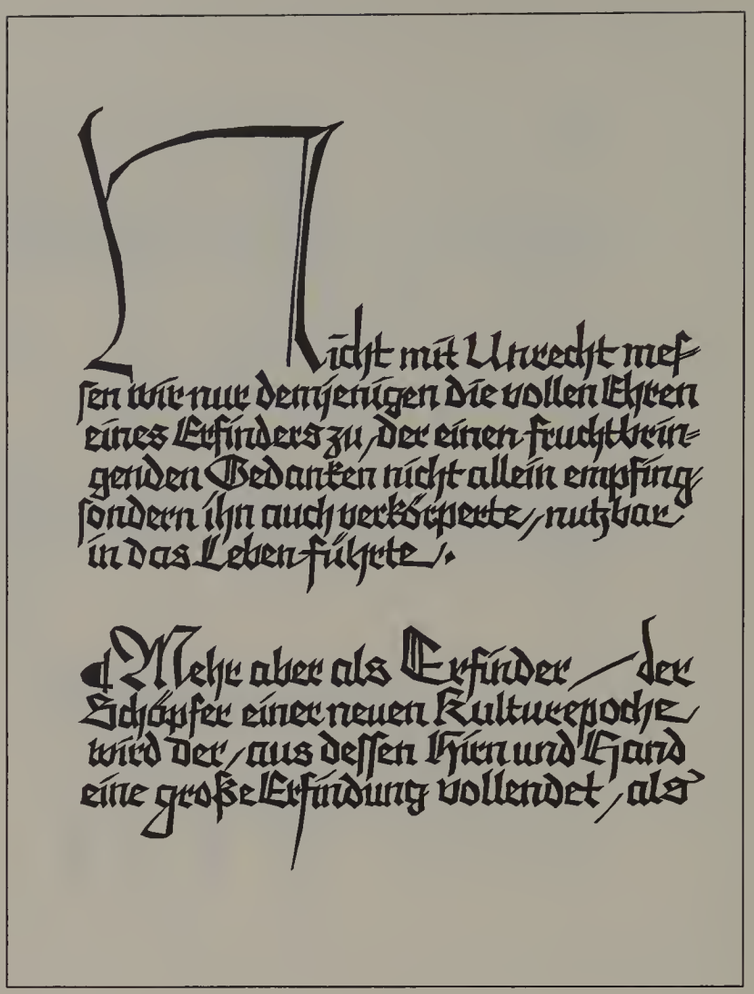
'Along with his seriousness, Koch had a great and rare sense of humour. The workshop was never stuffy – it could be a place of youthful abandon. There was no room for vulgarity or senseless jabber, however . . .'. (F. Kredel, 1976, p. 12)

And Willi Harwerth later wrote that he had never seen Koch without his black cravat and coral stick-pin!

Warren Chappell (1904-91), who, with his wife Lydia, spent a year at the Werkstatt from April 1931 (as Kredel had mentioned), also described details of the studio as it existed when they were there:

101. Friedrich Heinrichsen: Pen drawing of Koch and his young Werkstatt associates during an educational visit to Bamberg, 1922. From left: FHW: Franz Wills, FK: Fritz Kredel, EK: Ernst Kellner, FH: Friedrich Heinrichsen, DF: Dorothea Freise, KV: Karl Vollmer, EF: Emmi Freise, RK: Rudolf Koch, KF: Katherin Freise, HS: Hans Schreiber, FM: ?

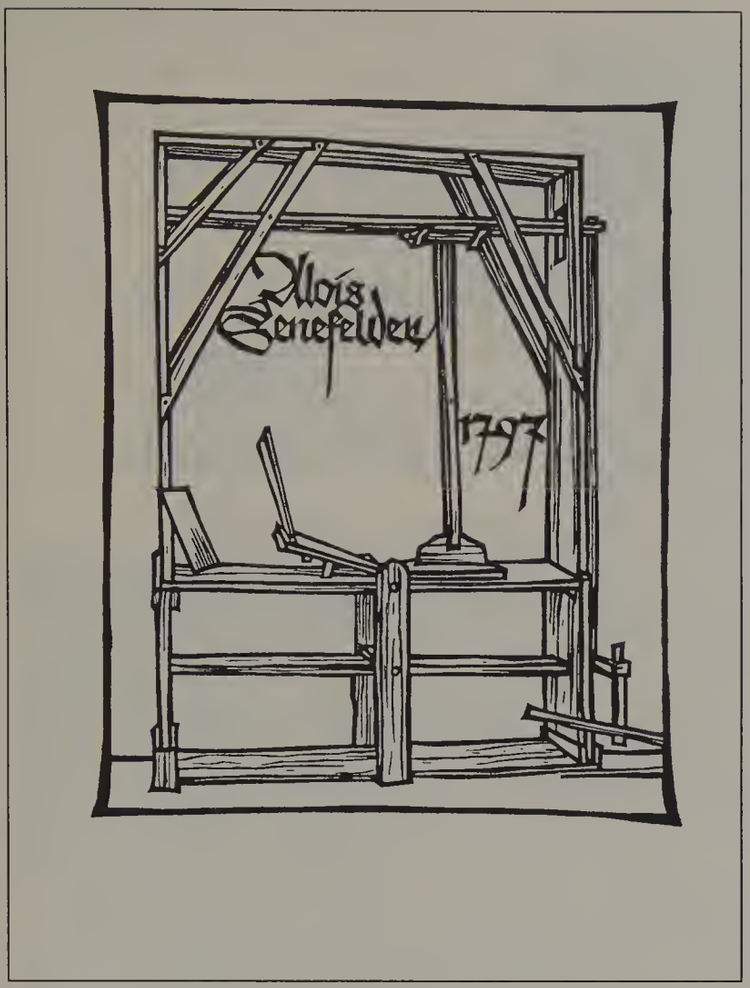


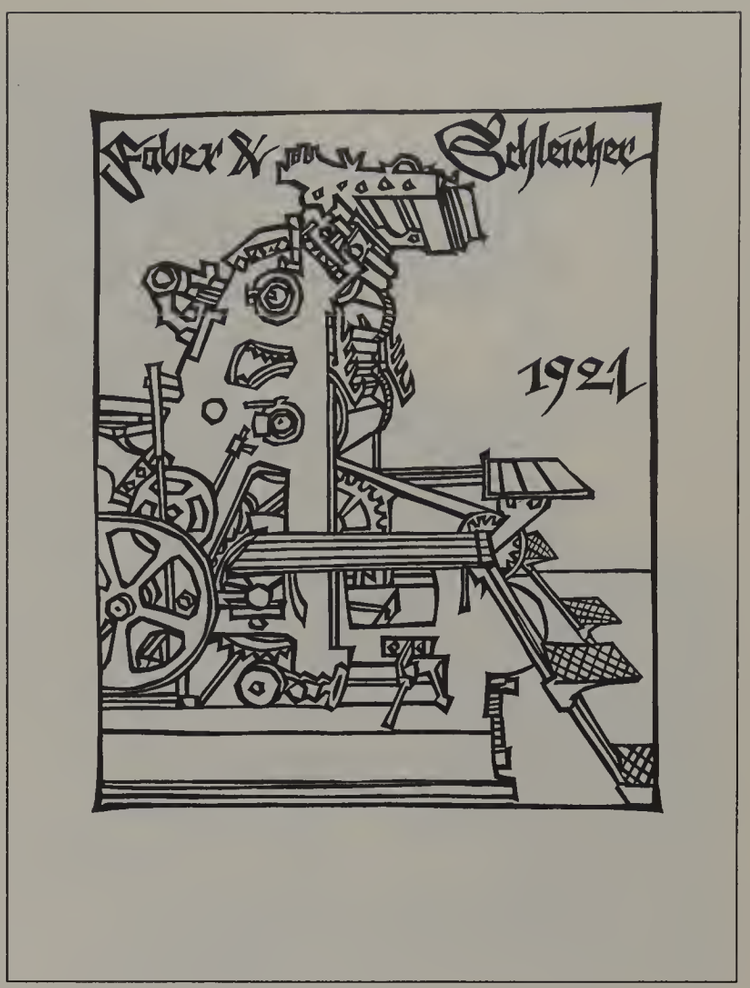


102. Rudolf Koch and Gustav Eichenauer: Cover and three pages from the Offenbach firm Faber & Schleicher's 24-page 50th anniversary Festschrift published in November 1921. The text on page 2 opens with a huge square initial, a particular Koch flourish. The four lithographic machines illustrated in the booklet are Senefelder's of 1797, one by Friedrich König of 1804 (König was the inventor of the cylinder press), an 1888 machine used by the firm and, lastly, the firm's new model of 1921 (illustrated opposite). Did no one see any irony in using a 15th-century illustrative style to celebrate a 20th-century manufacturer of lithographic presses?

'Among the European ateliers that began and flourished after World War I, Rudolf Koch's Offenbacher Werkstatt was one of the most professional and influential. It had the character of a private studio, yet it enjoyed the closest possible relationship with an outstanding type foundry and with an excellent arts and crafts school. As instructor of calligraphy at the school, Koch gave some of Germany's finest printers their knowledge of the forms and arrangement of letters . . . .

'The Werkstatt consisted [in 1931] of the studio where Koch and his chief assistants worked on the projects that were graphic in nature, and a second large workroom devoted to the making of tapestries, both woven and embroidered. In a nearby building, Gustav Eichenauer maintained a shop for engraving and punch-cutting. Former associates, in other towns, were available for special assignments in mural painting, silversmithing, and calligraphy. The projects undertaken by the Werkstatt were divided between those initiated by the studio, chiefly by Koch, and those which came in as commissions from private, publishing, and ecclesiastical sources. The example of Morris was obvious here, but the manner in which ideas were carried out was much closer to the functioning of a Renaissance than of a Victorian studio.' (W. Chappell, 1972, p. 216)





Photographs of the Chappells at their Werkstatt tasks appeared in the journal *Philobiblon*, no. 5, 1932, p. 190.

And, again, the motif that will continue to make its appearance in this study:

'The Berlin correspondent of the [London] *Observer* wrote lately about the proposed reforms in the writing and spelling of German, which for some time past has been agitating teachers' conferences in Germany. He foretells that within the next few years, in spite of the bitter opposition of those who are eager to uphold the Conservative tradition, Latin [i.e. Roman] characters will be used universally.' (B.H. Newdigate, 'Book-Production Notes', *The London Mercury*, vol. IV, 1921, p. 297)

103. Rudolf Koch, crusader for the German letter: Advertisement for the Leipzig printer H.F. Jütte, December 1921. Jütte would print Koch's Great Map of Germany 12 years later.

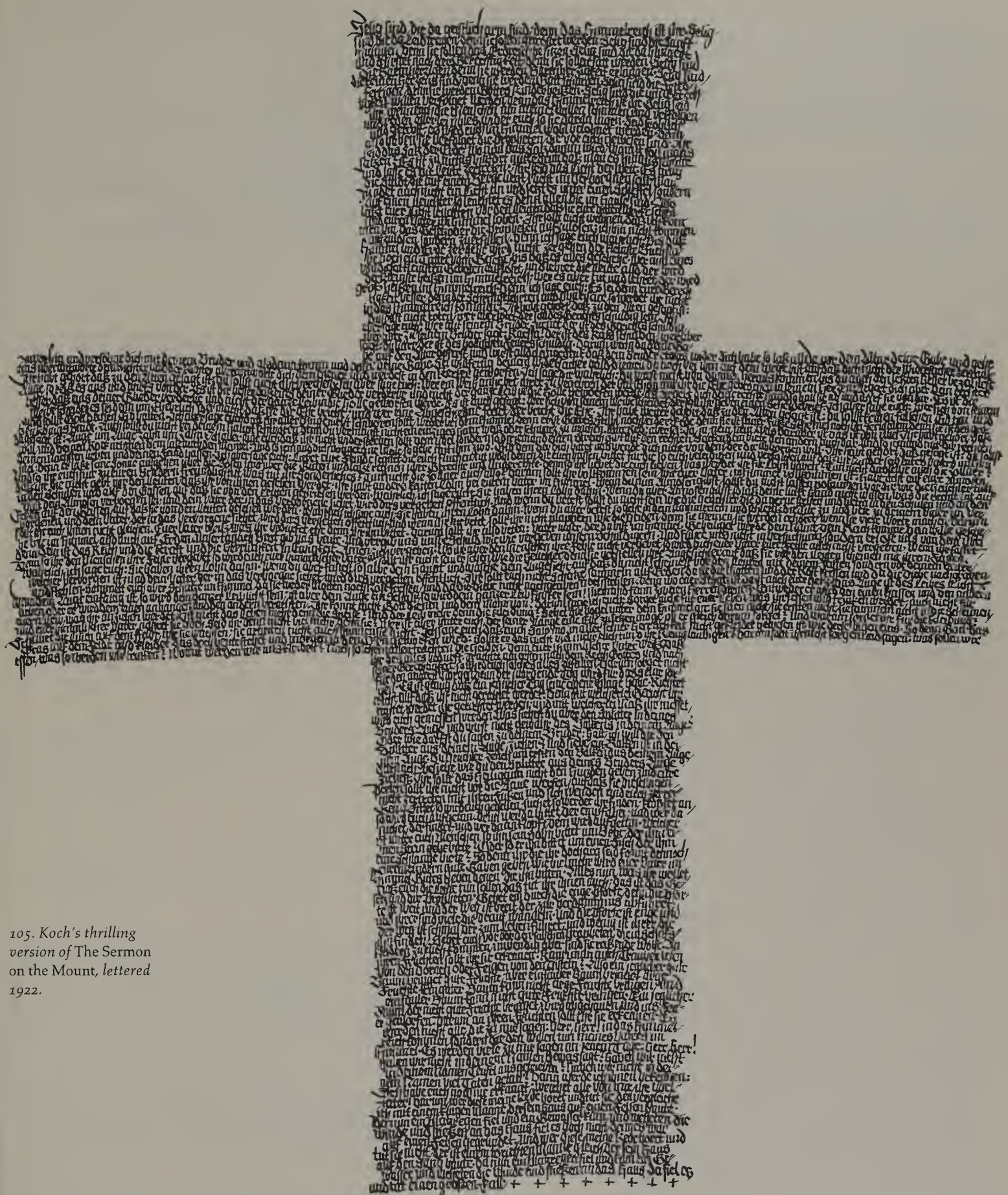
1922

The year 1922 resulted in at least two Koch masterpieces. *Die zehn Gebote* (The Ten Commandments) is one of the greatest and most powerful of his many works; its jagged forceful words do appear to come from a non-earthly source. It was the 16th publication issued by the Rudolfinische Drucke, a single sheet printed in an edition of 200 copies, and Koch's last wood-cut production for the partnership. Its size is imposing – perhaps Koch's knowledge of the original dimensions?

And in the same year he lettered the equally breathtaking and imposing – almost three-foot high – *Die Bergpredigt* (The Sermon on the Mount: Matthew 5, 3-7, 27). Only a masochist would have conceived the project, and only a great artist would have completed it. Needless to say, it was not cut in wood!

When confronted by the religious intensity we see in the Ten Commandments and the Sermon we might well wonder why Koch had not joined the

104. Rudolf Koch's magnificent Die zehn Gebote *(The Ten Commandments), cut in wood, RD16, 1922. Printed on one sheet, 24 1/2 x 20 in. (62 x 51 cm.); the Roman numerals are printed in red, the text in black.*



105. Koch's thrilling version of The Sermon on the Mount, *lettered 1922.*

Church as a younger man. But of course, as Koch later explained, he *was* serving the Church in the only way he knew how.

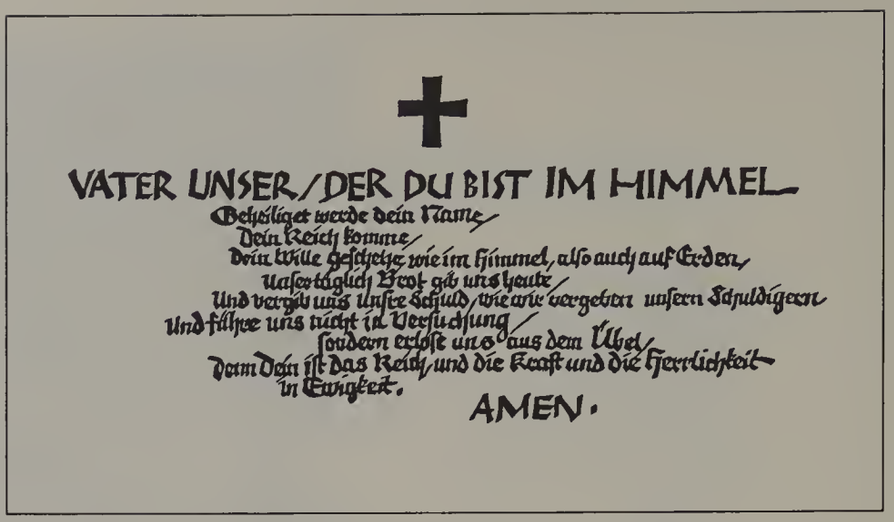
In early February, Koch, ever the teacher, mentioned in a letter to his young friend Ernst Kellner the two artists whose work he most admired:

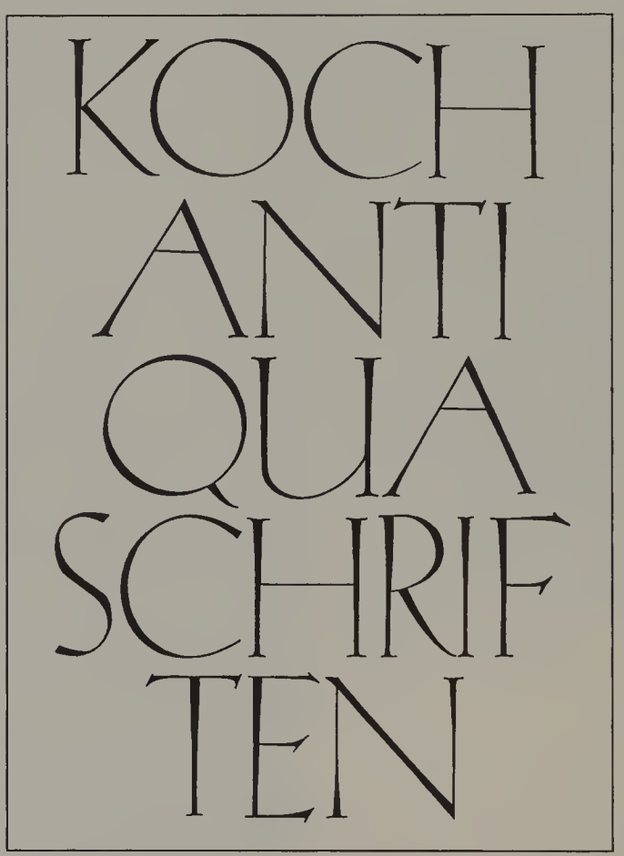
'You know, that must be the most marvelous thing: a craftsman who has been touched by the work of the Old Masters, and van Gogh, and Paula Modersohn. That is the kind of person I would like to be.' (O. Beyer, ed., 1956, p. 18; tr. HJvS) Koch's appreciation for van Gogh and Modersohn would remain with him for the rest of his life.

During the year Koch wrote *Das Perikopenbuch Kaiser Heinrichs des Zweiten*, which was published by the Leipzig antiquarian book-dealer Horst Stobbe in his *Almanach der Bücherstube*. The text is an erudite study of the 900-year-old manuscript in the Munich State Library.

Koch's handsome typeface Antiqua is the Roman equivalent of his earlier Germanic Frühling. Light and graceful, it is his first complete Roman alphabet and his first to have italic characters (which do not normally appear in German typography). Koch first sketched it in 1916 but its development was delayed by the war. Antiqua was finally issued by Klingspor in 1922 and was a great commercial success. (It was probably not issued in Britain until early 1926 as it was called Locarno, named after the location in Switzerland where the Treaties, supposedly designed to ensure peace in Europe, were initialled in late 1925, then formally signed in London in December. When the typeface was issued in the USA it was called Eve.)

The major characteristic of this elegant typeface, its tapered verticals, perhaps derive from graceful antique oil-lamp holders. Other characteristics are the voluptuous C, G and O, the exaggerated height of capitals and ascenders in relation to the x-height of the lower-case characters (and in the 'Oberlängen' – overlong – version they are over four times the x-height), the sloping crossbar of the e, the ch ligature, the open descender of the g, the uncial a, and the hook-like serifs on the base-lines of the E and L. It is a beautiful typeface, perhaps now undermined by its too-frequent associations with fashion advertisements of the period. Years later the originality of the design was questioned by Henry Lewis Bullen of the American Type Founders Company, producing a lively correspondence (see pp. 129-32).

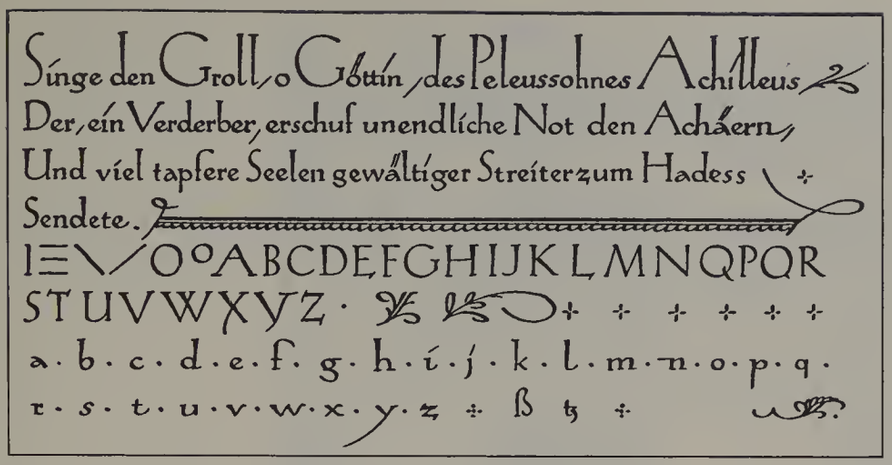


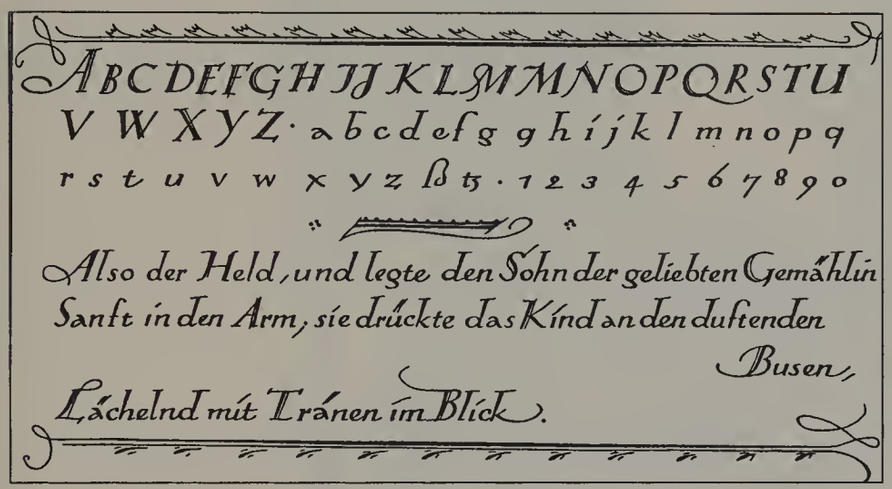


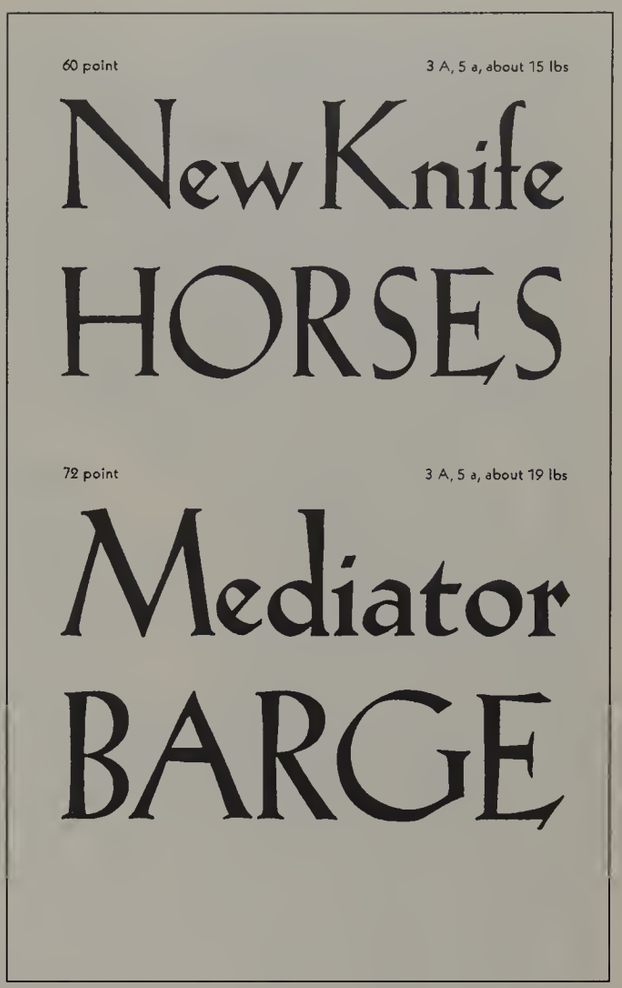
106 (above). Rudolf Koch: The Lord's Prayer, *lettered 1922.*

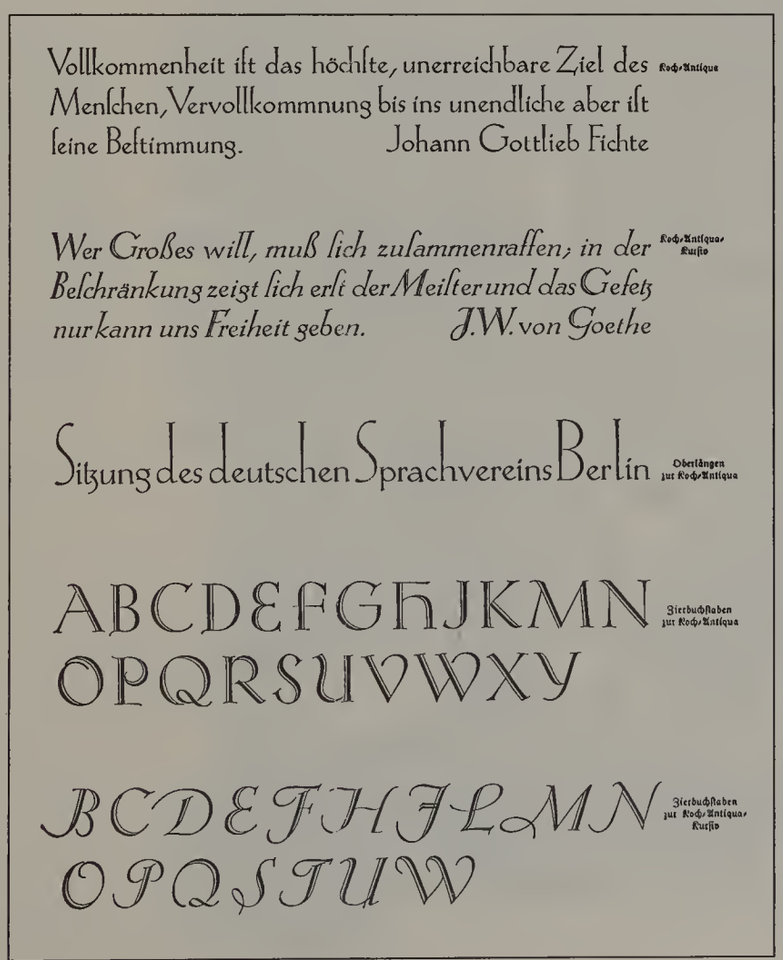
107 (left). Rudolf Koch: Antiqua, 1922. Cover of the Klingspor Typefoundry specimen booklet.

108 (below). Willi Harwerth: decorated Antiqua initials, 1922.









109 (above left). Rudolf Koch: Handwritten sheets of 1916, precursor of his 1922 typeface Antiqua (Eve in USA, Locarno in Britain).

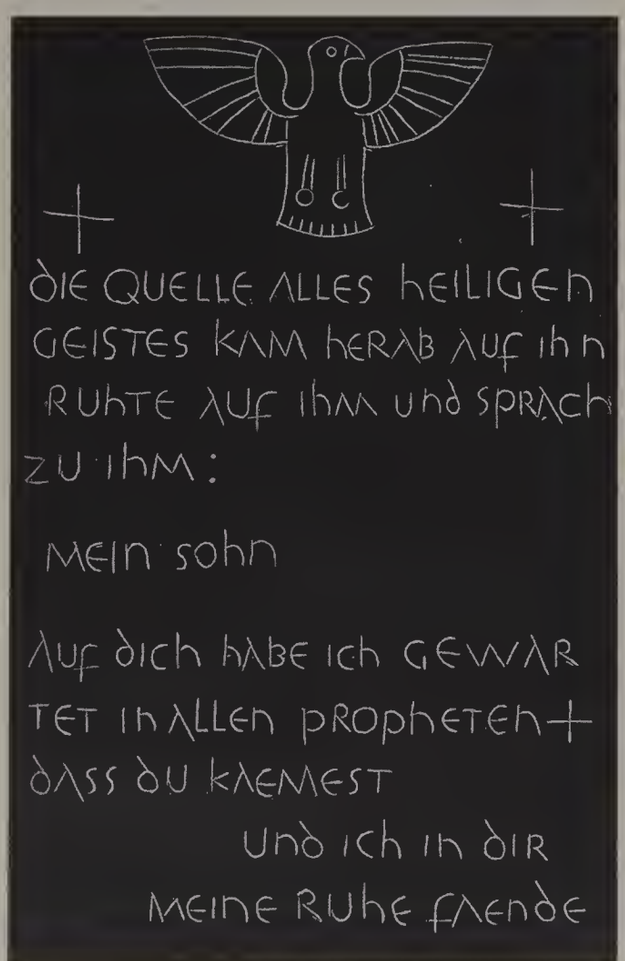
110 (left). Rudolf Koch: Antiqua, 1922.

111 (above). Rudolf Koch: Antiqua bold. In the large sizes one can see suggestions of the angular cutting of Koch's expressionist woodcuts of 1919-20, during which time he would have been designing the typeface.

112 (far left). Rudolf Koch: Design for the Reichsfinanz-ministerium, Geheime Kanzlei, 1920-22.

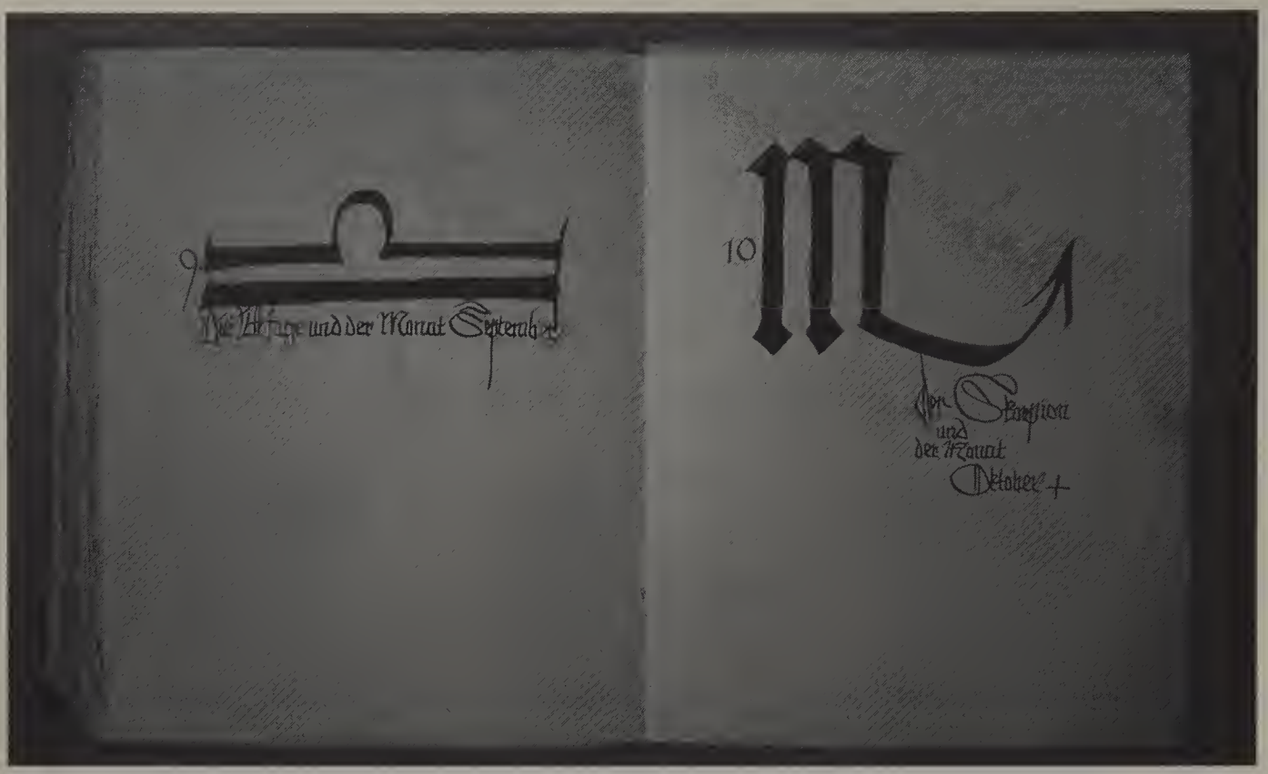
113 (left). Title page of the government budget plan for 1922; symbol by Rudolf Koch.

In May 1922 the Leipzig art journal *Kunstchronik* reported: 'The new version of the State Seal [Eagle] has now been approved by decree of the President of the Reich. It has been created in a joint effort between the German arts council and different artists. Rudolf Koch of Offenbach designed the President's standard with the aim of giving the eagle maximum effectiveness when seen from a distance.' The report continued that variations of the Eagle were created by Sigmund von Weech, Munich, for different applications and techniques such as round stamps. (*Kunstchronik*, 12 May 1922, XXXIII, p. 545; tr. HJvS) The brightly-coloured standard (black and red, with yellow background) was reproduced as the dynamic opening page to begin several articles about the many forms and use of the State Eagle in *Gebrauchsgraphik*, Heft 2, 1926, pp. 10-15.



114. Rudolf Koch: Two examples of the 'Schrotblatt', 1922. 'Rudolf Koch has also revived the technique of the Schrotblatt, – a particular form of metal engraving, white drawings on a rough dark ground...and has created some enchanting plates.' (Dr Rudolf Conrad)

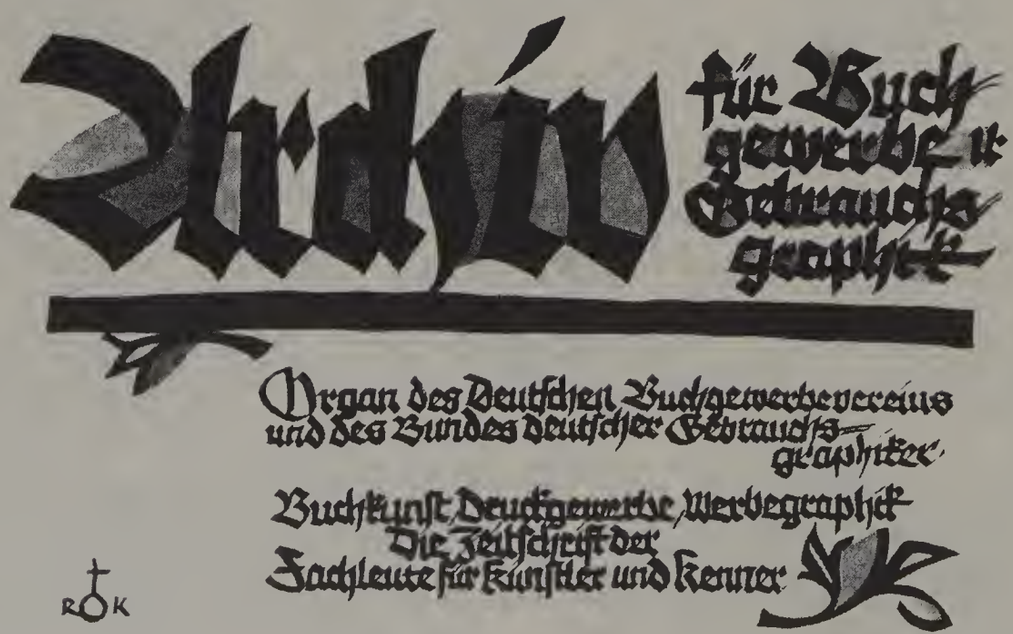
115. Rudolf Koch: The German State Eagle, 1920-22: 'Einigkeit und Recht und Freiheit für das Deutsche Vaterland' (Unity and Justice and Freedom for the German Fatherland); woodcut.



116. Spread from Rudolf Koch's 1922 sketchbook for Das Zeichenbuch *(The book of signs). The pages show not only Koch's ingenuity with simple graphic forms, but his fine sense of composition.*

In the summer Koch was immersed in another of his great projects, *Das Zeichenbuch* (The book of signs), which was to be published by Wilh. Gerstung the following year. (Heinrichsen wrote in his *Recollections* that preliminary work had begun in 1920.) In his correspondence with Ernst Kellner Koch worried about the design and typographic treatment of the book. His original plan was to print one symbol per page but his imagination and creativity surpassed his intentions; by the time the project was ready for press, there were over 250 devices. Koch also had to change his mind at an early stage about the captions; he realised that Kredel would be unable to cut in wood such small letters; the text and captions were typeset in Koch's Frühling for the finished production. See below, pp. 98-9.

In looking through the Rudolf Koch collection at the Klingspor Museum, I came upon three pages of devices for a printers' educational fund. There is no proof that these unsigned and undated designs were executed by Koch (although they were among other Koch items) but these brilliant 18 postage-stamp-



117. Rudolf Koch: Lettered poster for the commercial-art journal Archiv für Buchgewerbe und Gebrauchsgraphik, *probably late 1922 when the journal's name was changed from* Archiv für Buchgewerbe und Graphik.

118 (right). Koch/Kredel(?): Stamps or labels, incorporating the names and devices of 15th-century printers; printers' educational fund (Arbeitsfond des bildungsverbandes der deutschen Buchdrucker), c. 1922.

119 (far right). Rudolf Koch and Werkstatt members: 'In der Welt habt Ihr Angst', the first tapestry produced by the Werkstatt, 1922.

size designs appear to have been designed by a member of the Werkstatt, perhaps during the Book of Signs project – a Koch/Kredel collaboration?

'Impressed by some antependiums [hangings for the front of altars] in the National Museum in Munich during a visit in 1921, Koch decided to include the making of textiles in his Werkstatt . . . . He made inquiries with rural weavers in Vogelsberg, Oberbayern and Siebenbürgen. His acquaintance with the spinning-wheel was learned from a farming woman in Vogelsberg in Upper Bavaria and in Siebenbürgen. Emmi Freise soon took over the management of this work.

'Even before the preliminary work was completed, an artistic attempt at embroidery using machine thread was undertaken. The first two of the efforts listed were produced using this kind of material which he dyed himself using old, well-known formulae. But the traditional chemical dyeing methods no longer appeared suitable for the later hangings . . .'. (Offenbacher Schreiberwerkstatt exh. cat., 1927, p. 30; tr. HJvS)

Kredel: '[Koch] bought spinning wheels and a loom, crowding the workshop with them.' The workshop was joined by Ursula Koch (Koch's daughter) in weaving, and Emmi and Stephanie Freise – sisters of Dorothea and Kathrin, Emma Rehn and Annie Epstein (later Mrs Kredel) in spinning and embroidering. 'The workshop space was soon inadequate to accommodate both the many workers and their equipment. After renting additional space in a nearby school [the Friedrich School, in 1922], Koch built another workshop next to the old one.' (F. Kredel, 1976, p. 14) This additional workshop, in the Technical Institute, only became available in 1925.

Heinrichsen has written that in the autumn of 1922 the Werkstatt was affected by the disastrous crisis that was gripping the whole country: hyper-inflation. Members could no longer afford to wait for commissions to come in but had to find work elsewhere. Kredel accepted a job in a Frankfurt advertising agency. Vollmer appeared only occasionally from his work at Aschaffenburg, Wills

went to Solingen, and Heinrichsen to Passau. Gebr. Klingspor was one of over 100 printers throughout Germany printing emergency money.

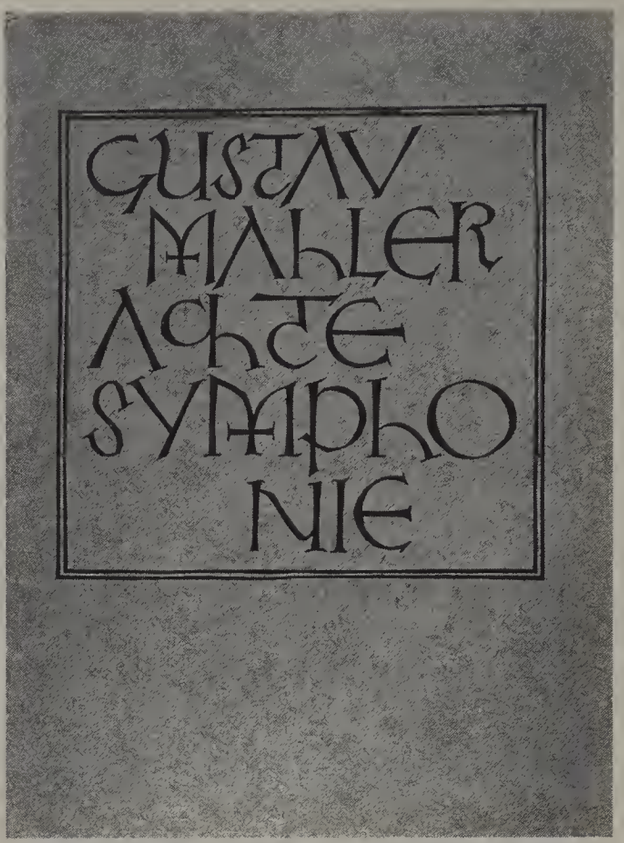
1923

Rudolf Koch's lettering style underwent a major change with the arrival in 1922 of a visitor from Italy, Victor Hammer, an Austrian artist-printer who had just founded his private press in Florence. Hammer (1882-1967) was obsessed with the uncial letter and had come to Klingspor to oversee the cutting of his uncial type (Hammerschrift, 1923). He and Koch became immediate friends, and the visit resulted in Koch's frequent explorations using the uncial letter during the years 1922-4. Its use appears to have released him from the artistic weight of the expressionist woodcuts (to which he did not return). With the 'discovery' of the uncial, Koch embarked on an exhilarating period of experimentation with letterforms and the use of colour, as if a door had opened, flooding the gloomy northern forests with sunlight and warmth from the Italic south. Two excellent examples are the large companion pieces 'Jesus' and 'Christus' in the Klingspor Museum.

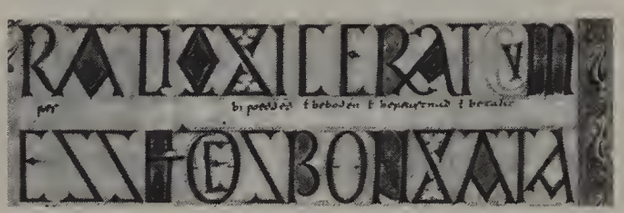
This uncial period also coincided with Koch's design of book covers, including several for Dr Oskar Beyer, the art historian and critic. Dr Beyer had worked as Secretary to the Verein Deutscher Buchgewerbekünstler (Association of Book and Graphic Artists) for the famed Bugra exhibition of 1914, and from 1923 edited *Schöpfung* (Creation), a yearbook for religious art. Koch lettered the brief cover text for the 1923 volume in uncial but Koch often needs words *en masse* to achieve his great visual effects. The yearbook also featured Koch's work among the text pages: two pages each from the great 1919 block-books *Elia* and *Das Gesicht des Jesaia* – these in an article about one of Koch's favourite artists, van Gogh – and the cover of Dostoevsky's *Ein russisches Evangelium* facing the opening of a three-page article about Koch's lettering, 'Schriftsprache', by the designer Herbert Hauschild.

Experimenting further with uncial forms, he used a more decorative letter for the main title word of Dr Beyer's *Romanik vom Sinn und Wesen Früher mittelalterlicher Kunst* (Meaning and character of Romanesque art of the early Middle Ages) in a ornamented monoline style suggesting that of eighth-century Northumbro-Irish manuscripts.

'A friendship [between Koch and Dr Beyer] and quite extensive exchange of letters developed. This



120. Rudolf Koch: Programme cover (left) for Mahler's Symphony No. 8 (Symphony of 1000), performed on the evenings of 4 and 5 December 1922, in the Grosser Saalbau, Frankfurt; (right) opening pages of the music programme: Koch's depiction of the Holy Trinity, 'Veni Creator Spiritus', faces the text of the hymn, the first movement of the symphony. The layout of the programme was designed by Koch and the text was set in his new typeface Antiqua.

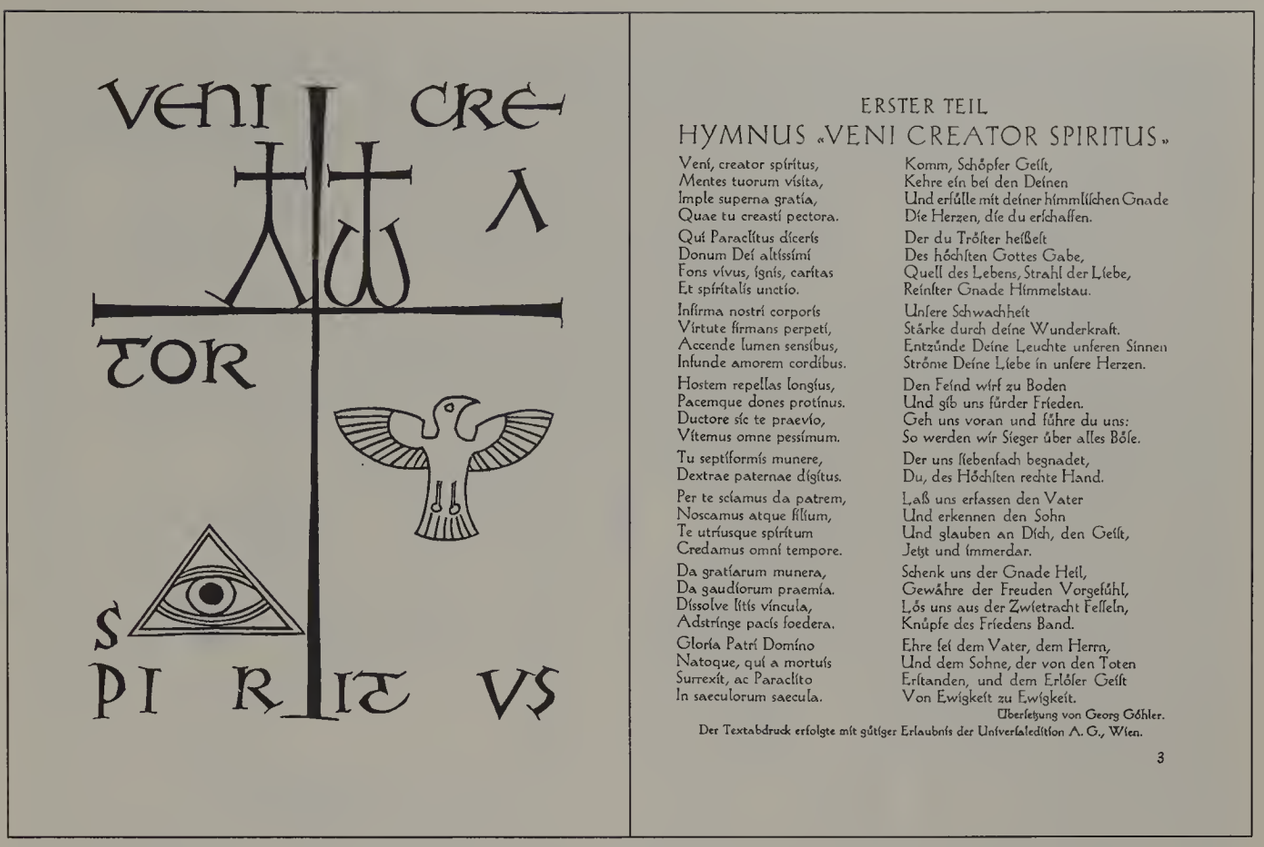


121. Detail from Chi-Rho page, Lindisfarne Gospels, *f.29r. (British Library)*

lasted until 1933. Between 1928 and 1932 Koch's work – lettering, church plate and fabrics, etc. was frequently exhibited at the Kunst-Dienst, Dresden (for which Koch had designed a symbol and a letterhead), an organisation founded by Beyer as a centre for forward-looking religious art and church design . . . . Beyer wrote the first monograph on Koch to be published after World War II . . .'. (Ralph Beyer, to the author, 1996).

Dr Beyer's last correspondence with Koch was in 1933. He was able to get his 17-year-old son Ralph to England in 1937 where he worked with Eric Gill (and eventually had a distinguished career as a letterer). Oskar Beyer's two books about Koch and his work are authoritative sources: *Rudolf Koch: Mensch, Schriftgestalter und Erneurerer des Handwerks* (Man, type-designer and innovator), 1949; and *Rudolf Koch, ein schöpferisches Leben* (A creative life), 1953, which includes an extensive bibliography of Koch's work.

A third book, which Dr Beyer edited, *Rudolf Koch: Briefe* (Letters; 1956 and 1959), contains Koch's letters to Dr Beyer from 6 January 1923 to 6 June 1933, and his letters to Ernst Kellner, from



ERSTER TEIL

HYMNUS „VENI CREATOR SPIRITUS"

Veni, creator spíritus, Mentes tuorum vísita, Imple superna grátia, Quae tu creásti pectora.	Komm, Schöpfer Geíst, Kehre ein bei den Deínen Und erfülle mit deiner himmlíschen Gnade Die Herzen, die du erschaffen.
Qui Paraclítus díceris Donum Dei altíssimi Fons vivus, ignis, caritas Et spíritalis unctío.	Der du Tröster heißest Des höchsten Gottes Gabe, Quell des Lebens, Strahl der Liebe, Reinster Gnade Himmelstau.
Infirma nostri corporis Virtute firmans perpeti, Accende lumen sensíbus, Infunde amorem cordíbus.	Unsere Schwachheit Stärke durch deine Wunderkraft. Entzünde Deine Leuchte unseren Sinnen Ströme Deine Liebe in unsere Herzen.
Hostem repéllas longius, Pacemque dones protínus. Ductore sic te praevío, Vítemus omne pessímum.	Den Feind wirf zu Boden Und gib uns fürder Frieden. Geh uns voran und führe du uns: So werden wir Sieger über alles Böse.
Tu septíformis munere, Dextrae paternae dígitus.	Der uns siebenfach begnadet, Du, des Höchsten rechte Hand.
Per te sciamus da patrem, Noscamus atque fílium, Te utriusque spíritum Credamus omni tempore.	Laß uns erfassen den Vater Und erkennen den Sohn Und glauben an Dich, den Geist, Jetzt und immerdar.
Da gratiárum munera, Da gaudiorum praemia. Dissolve lítis víncula, Adstringe pacis foedera.	Schenk uns der Gnade Heil, Gewähre der Freuden Vorgefühl, Lös uns aus der Zwietracht Fesseln, Knüpfe des Friedens Band.
Gloria Patri Domino Natoque, qui a mortuis Surrexit, ac Paraclito In saeculorum saecula.	Ehre sei dem Vater, dem Herrn, Und dem Sohne, der von den Toten Erstanden, und dem Erlöser Geist Von Ewigkeit zu Ewigkeit.

Übersetzung von Georg Göhler.

Der Textabdruck erfolgte mit gütiger Erlaubnis der Universaledition A. G., Wien.

3

25 April 1921 – thus a week after the start of the Werkstatt – to 27 November 1922.

Kellner, having given up his art history studies, had arrived at the Klingspor typefoundry in the autumn of 1920, taking a menial position in the commercial department. Soon unhappy, he was befriended by Koch who had him moved to Engel's in-house printing department. In the evenings Kellner had further training with Engel in the Technical Institute. In addition, he spent two afternoons each week in Koch's lettering class in the art school. He clearly appears to have been away from Offenbach during the period of this correspondence although, curiously, both Heinrichsen and Kredel noted that Kellner had been an original 'associate' member of the Werkstatt. We must therefore conclude that Kellner returned to the Werkstatt after November 1922, remaining until early 1924 when, according to Heinrichsen, he left Offenbach for Leipzig (where he would eventually manage the distinguished printing firm Offizin Haag-Drugulin). Kellner never forgot his debt to his mentor; it was Koch the artist – and natural educator – who 'opened the door' to a fulfilling talent and career for the young man. In the Werkstatt, Koch's favouritism towards Kellner

122 (right). Rudolf Koch: Ein russisches Evangelium *(book cover), 1922-3.*

123 (far right). Rudolf Koch: Book title for Dr Oskar Beyer's Romanik *(Romanesque), 1923.*

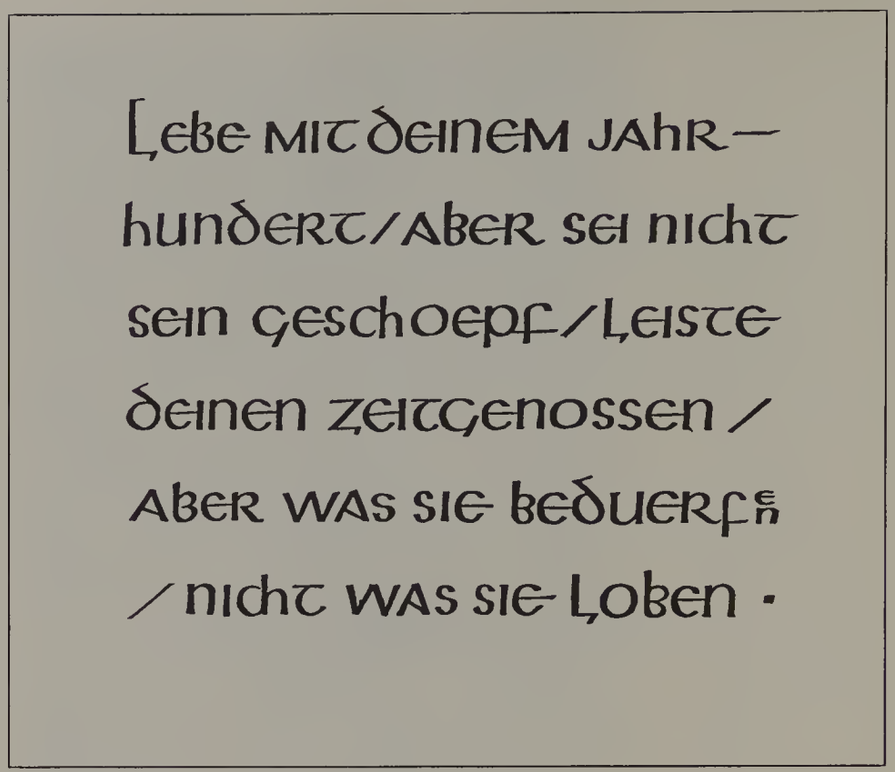
created some intense jealousy; he remained Koch's life-long friend. In their correspondence, Koch addressed him as 'mein Junge', 'mein Freund', 'mein Sohn'. In 1936 Kellner established the Drugulin Press in Leipzig.

Dr Beyer, in his Foreword to *Rudolf Koch: Briefe*, describes the background to its publication:

'. . . Ernst Kellner, then manager of Offizin Haag-Drugulin in Leipzig – it may have been 1937 – conceived the plan to bring out a selection of [Koch's] letters [to be titled *Ad Maiorem Dei Gloriam* (For the greater glory of God)], which had been hand-set. The manuscript was completed; Fritz Arnold, one of Koch's students, had set up superb specimen pages in Claudius [Koch's last typeface]; Insel [the publisher] was ready, but the book of letters was postponed . . . the war intervened. The book survived an air-raid [in 1944]; it was Kellner, however, who perished in the flames.' Kellner had written of the plan for the project in 'Die Drugulin-Presse in Leipzig', *Imprimatur*, VII, 1937.

Most of the letters to Kellner eventually appeared in *Rudolf Koch: Briefe*, published in 1956 to mark the 80th anniversary of Koch's birth. The book was handsomely typeset in Koch's superb Marathon.

The intense graphic power achieved by Koch's woodcuts or pen were clearly his aims. Georg Haupt, writing of Koch's work, has used the term 'dynamic energy' (in *Schrift und Handwerk*). We would be left with a different picture of Koch's artistry had we seen only this side of his art. But he was also a designer of printers' types and it is in this aspect of his talent that we find taming of the brutal style; printers' types have a different rôle, requiring recession, a drawing back from attention to individual letters. The design of a type requires discipline, for letters must be readable adjacent to other letters, that combination must be readable adjacent to other words, and the mass of these words on a page, and on page after page in a book, simply cannot have an aggressive character. Koch skillfully balanced his personal 'brutal' style with the commercial needs of the Klingspor foundry: at the same time as he was creating the expressive pages of *Das Gesicht des Jesaia* and *Elia*, he was working on the preliminary drawings for the two typefaces Antiqua and Wilhelm-Klingspor – which, although of very contrasting styles, are splendid examples of grace and elegance. But he did set himself the challenge of translating the dynamic energy of the woodcuts into a practical printers' type; the result was the typeface Neuland, issued by Klingspor in 1923.



124. Rudolf Koch (cut in wood by Fritz Kredel): 'Live with your century / but do not be its creator / do for your contemporaries / only what they need / not what they praise.' Uncial letters from Koch's instruction book, Das Schreibbüchlein, *published 1930.*

As we have seen, Koch's admiration for the centuries-old art of the punch-cutters was enormous. The bold and simple design of Neuland led to his first attempt at cutting punches, the initial stage in producing a metal piece of type. And how he succeeded. Neuland, the first of three types for which he himself cut the punches, became one of Koch's most international typefaces, and one of his most original. Much of its character is due to the variety and inventiveness created by the designer himself guiding the punch-cutting tool.

This is an important point. The designer has probably worked out on paper the 'look' of the type face – what characteristics give it its individuality. He or she may produce careful sketches or drawings of the letters and figures of this particular type family. These drawings could show each letter many times larger than it will appear eventually. Then, with the 'look' of the type face either before him or simply in his mind, he – Koch – cut his minute strokes into the metal in such a way as to give each letter its individual vitality, yet retaining its relationship as part of the type family.

Kredel wrote that Karl Klingspor 'was less than enthusiastic. He called the design, in fact, "abominable, horrible, unbearably ugly," then added, "but go ahead, by all means. I am sure it will be a great success."' (F. Kredel, 1976, p. 10)

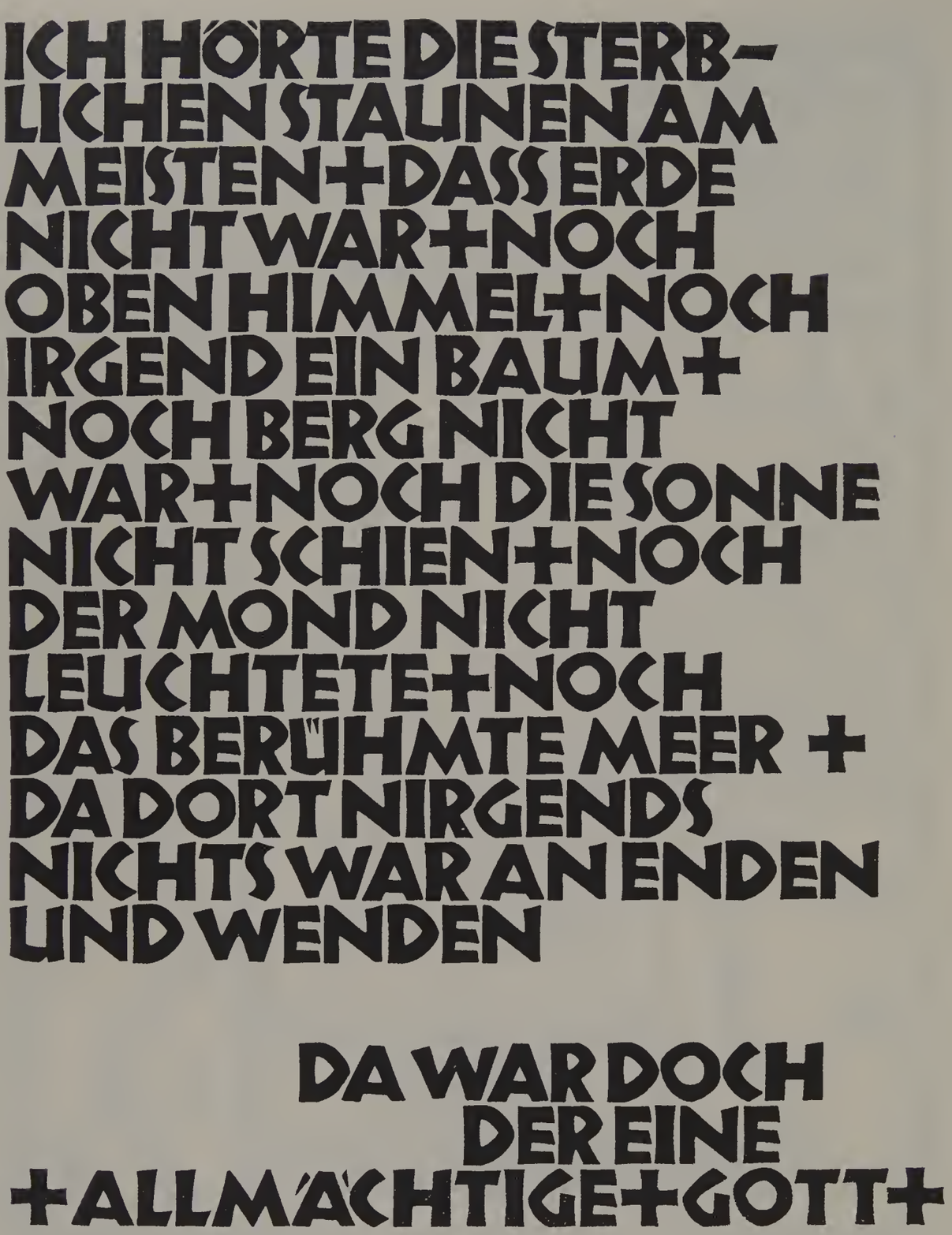
Dr Klingspor was right. Soon after Neuland was introduced to Britain by Francis Meynell of the Nonesuch Press (in *Genesis*, 1924) and Stanley Morison at the Pelican Press it did achieve great success, particularly for advertising, in both Britain

125. Rudolf Koch's original and imposing typeface Neuland, the first to be cut by his own hand; issued by Klingspor in 1923. Note the use of a condensed E where space is tight in two lines at the right.

and the United States. But most advertisements in which it appears seem to demean the fine design; its imposing effect was best achieved when used in a mass, and this quality was best exploited by Koch himself (or by the designers of Klingspor's in-house printing department).

'This type is made as in olden times by the punch-cutter being his own designer. The forms have been fashioned directly out of the metal by the tool, without being previously drawn on paper. Their shapes are the result of the tool, i.e. the white inside shapes of the letters are so far as they are not within reach of the file simply punched, the outer parts are filed.' (Koch, Gebr. Klingspor Neuland specimen book, quoted in English in J. Rodenberg, 1926, p. 24)

'The Neuland owing to its novel method of construction contains a number of accidental forms



126. Typography as texture: The 'Wessobrunner Gebet', typeset in Koch's Neuland of 1923. The design of individual letters can vary considerably from one size to another.

which largely contribute to its remarkably original appearance. The punch-cutter here has completely supplanted the designer . . . . The most admirable thing about it is to my mind the capacity of Karl Klingspor to understand and bring to fruition Koch's revolutionary leanings as well as the more conservative tendencies of Tiemann.' (J. Rodenberg, 1926, p. 24)

'The outline of his Neuland was made by filing off the corners of metal quadrats, the opening having been produced by punching. This, and other types of his design found their way to English and American printing offices. In London the Nonesuch and Curwen Presses, and in New York the Woolly Whale Press, a private press, used the Locarno [Koch Antiqua of 1922] and Neuland types of this gifted artist to great advantage.' (Jan Poortenaar, *The Art of the Book and its Illustration*, London: George G. Harrap & Co. Ltd, 1935, p. 25)

I am grateful to Andrew Boag who brought to my attention copies of the punch-cutter's trial

NIEMAND HAT GRÖSSERE LIEBE
DENN DIE / DASS ER SEIN LEBEN LÄSST
+ FÜR SEINE FREUNDE +

MARTIN FERDINAND BERGMANN
HERMANN BEST + ALBERT BRÜSCHKE
OTTO EBERHARD + WILHELM EISENBACH
ANDREAS FALLER + FRIEDRICH FRITZ
FRITZ GENZ + KURT GÖTZE
ERNST GRÄF + PAUL WALTER KNÖFLER
ERNST KOCH + KOSMAS KUNZ
EWALD LENIGK + FRIEDRICH MAUSER
JAKOB RICKER + ALBERT SCHMIDT
FRANZ SCHMIDT + CHRISTIAN SCHNEIDER
ALEX SCHUSTERITZ
ANDREAS SEELMANN
ERHARD SPATZ + GEORG SPENGLER

+ MCMXIV–MCMXVIII +
DEM GEDÄCHTNIS DER GEFALLENEN
DES HAUSES GEBR. KLINGSPOR

127. A fine memorial to the 23 staff members of Gebr. Klingspor who had died in the 1914-18 War. Design probably by Max Dorn, using Neuland. For greater readability the letterform is cut much more square in smaller settings. The ornaments, sparingly used, are particularly appropriate to the sombre message.

NEULAND

Cast on American Point System · Registered Number 726275

10 point · 50 A · about 5 lbs.
THE TRADE-MARKS OF INDUSTRIAL INSTITUTIONS SIGNIFY THE QUALITY OF THEIR PRODUCTS / THEY ARE EMBLEMS OF HONOR

12 point · 44 A · about 6 lbs.
THIS DEFINITE UNSWERVING POLICY OF CONCENTRATION AND SPECIALIZATION OF PURPOSE PRODUCES

14 point · 34 A · about 7 lbs.
IN THE NATIONAL AUTOMOBILE CHAMBER

18 point No. 1 · 30 A · about 9 lbs.
THE CUNARD-LINE IS ONE OF OUR BEST

18 point No. 2 · 26 A · about 10 lbs.
NEVER PUT OFF TILL TO-MORROW

24 point · 20 A · about 11 lbs.
THE CHRYSLER MOTOR CAR IS

30 point · 14 A · about 13 lbs.
RAILWAY-COMPANY

42 point · 8 A · about 13 lbs.
WHITE STAR LINE

Half founts can also be supplied
Also stocked in 54, 60 and 72 pt. sizes.

FREDERIC WESSELHOEFT,

66/67 Shoe Lane, LONDON, E.C.4. | 44-46 Hounds Gate, NOTTINGHAM. | 29 Blackfriars Street, MANCHESTER.

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128 (top right). Rudolf Koch's Neuland shown in a British advertisement, 1927. The variations in the design of individual letters from one size to another can clearly be seen.

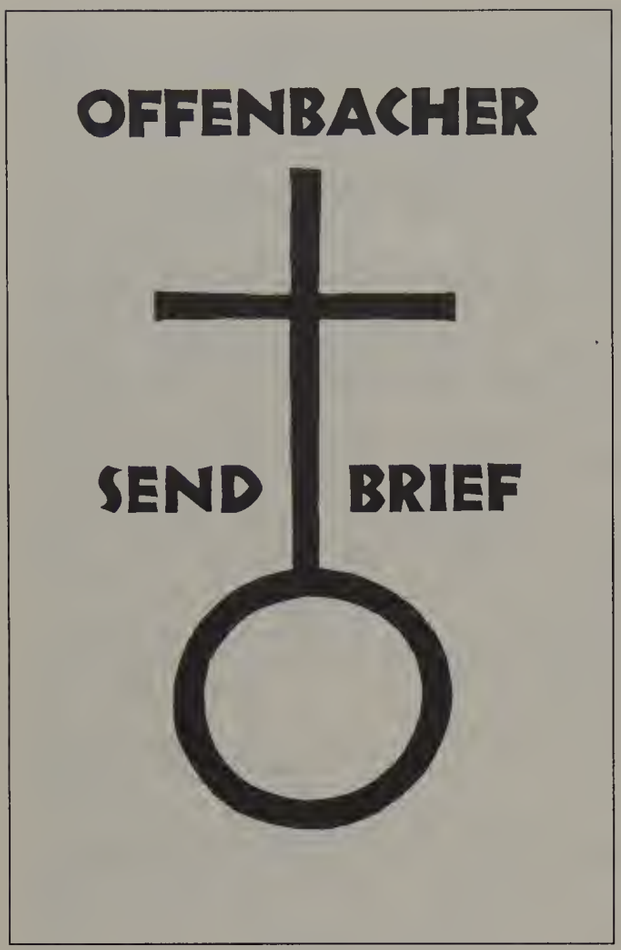
129 (right). Neuland Inline, from the Soldans of London type specimen book.

54 point — 6 A, about 18 lbs
ANGEL

60 point — 6 A, about 22 lbs
NICHE

72 point — 6 A, about 28 lbs
PINK

proofs, dated June 1929, for a 16-point Neuland which incorporates a lower-case alphabet. The numerous marginal comments may be by Koch: in 1930 he remarked that he had cut all the sizes (of the capitals) himself. Fortunately, Klingspor did not proceed with issuing a lower-case in 16-point, or in any other size.



130 (left). Cover of the Offenbacher Sendbrief, *issued by Rudolfinische Drucke, 1923.*

The Rudolfinische Drucke's 19th production, *Das Evangelium des Markus* (The Gospel according to Mark), was published in September 1923 in a limited edition of 150 copies. In the *Offenbacher Sendbrief*, a 16-page illustrated newsletter issued at the time to publicise the work of the Gerstung firm and the new publications of the Rudolfinische Drucke, Koch wrote:

'We have not produced this book [*Das Evangelium*] with a view to having bibliophiles and collectors take pleasure in it, neither have we made it in order to use beautiful and costly material, or to show rare and artistic methods of workmanship.

'It was our intention to print the Book that brings the first and remotest news of the Event, the result of which is only now beginning to take effect. We know that there are no books equal to this Book, and that all the books in the world only have a purport if they in some manner establish a connection with the contents of this Book.' (*Offenbacher Sendbrief*, p. 2; quoted in English in A. Windisch, 1928, p. 20)

In spite of Koch's holier-than-thou attitude, he has designed a handsome book with his lettered *Evangelium Matthäus* of 1921 quite clearly in mind. This typeset book, designed to be read, necessarily does not have the same spatial and lettering excitements and oddities.

The book has 16 chapters, each with a large initial letter as an opener. Their colours, at least in the Houghton Library copy, are dark and rich: burgundy, dark brown, blues, with contrasts of bright red and pink. They are boldly painted by Karl Vollmer (in the Houghton copy), and clearly intended to appear painted by *hand*.

Dr Rodenberg later wrote of Koch's religious intensity and purpose:

'Religious thought is for Koch the leitmotiv of all his artistic work. He lived in the world of Christian ideology which, for him, was an expression of his innermost life . . . . [I]n his daily life in the typefoundry, as teacher at the Kunstgewerbeschule, and at the Werkstatt with his students and co-workers – in his world his Purpose was "ad maiorem Dei gloriam" [to the greater glory of God,]' (J. Rodenberg, 1940, pp. 73, 91)

Ernst Kellner had first noted the purpose of the Workshop: 'Alle Arbeit in der Werkstatt wird begonnen um ihrer selbst willen: ad maiorem Dei gloriam . . .'. (*AfB*, no. 11/12, 1933, p. 382), and again, only a few months later, when summing up the life and work of the Master: 'The daily demands on him in the typefoundry and the school were a natural and welcome necessity; with all this happy activity, in addition to his leisure work, he paid tribute of thanks and praise ad maiorem Dei gloriam – to the greater glory of God.' (Kellner, 'Rudolf Koch', *Inselschiff*, Summer 1934)

The *Offenbacher Sendbrief* also publicised the publication that autumn of *Das Zeichenbuch* (The book of signs). It included four articles: *Das Zeichenbuch*, Koch's new typeface Neuland, the printing of the *Gospel according to Mark* and a homage to William Morris. Intended to be published 'when time allowed', no second issue of the periodical was published.

From the *Offenbacher Sendbrief*:

'A group of people with a strong sense of common interest has formed a workshop in Offenbach.

'The work they are doing is something that can be achieved only within a working community of this kind. The spirit finds its fulfilment in the work they produce. The contribution of each individual is as significant as that of the next; to "sign" each work is of insignificance.

'What is important to these people is working with their hands.

'In these newsletters they want to express their thoughts about the work they are creating, and what motivates them. They also want to use these newsletters to inform others about their work and make this information accessible to all.' (*Offenbacher Sendbrief*, 1923, p. 1; tr. HJvS)

und ergriff das Kind bei der Hand und sprach zu ihr: Talitha kumi! das ist verdolmetscht: Mägdlein, ich sage dir, stehe auf! Und alsbald stund das Mägdlein auf und wandelte; es war aber zwölf Jahre alt. Und sie entsetzten sich über die Maßen. Und er verbot ihnen hart, daß es niemand wissen sollte; und sagte, sie sollten ihr zu essen geben.

DAS VI. KAPITEL.

Und er ging aus von dannen und kam in seine Vaterstadt; und seine Jünger folgeten ihm nach. Und da der Sabbat kam, hub er an, zu lehren in ihrer Schule. Und viele, die es höreten, verwunderten sich seiner Lehre und sprachen: Woher kommt dem solches? und was Weisheit ist's, die ihm gegeben ist, und solche Taten, die durch seine Hände geschehen? Ist er nicht der Zimmermann, Marias Sohn, und der Bruder des Jakobus und Joses und Judas

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131. Chapter opening page from Das Evangelium des Markus, *RD19, penultimate publication of the Rudolfinische Drucke, 1923. Typeset in Koch's Maximilian, with hand-painted initials. Page size 11 3/4 x 7 1/2 in. (30 x 19 cm.)*

Rudolf Koch had always acknowledged the inspiration of William Morris for his own creation of the Offenbach Werkstatt; in an example of his wry humour he would later claim to have such a close affinity to him that Morris must have been a German! Such a comment, also made in the text of his Morris article, is amusing and understandable. Other comments in the Morris text, which follows, are offensive. Although written originally for a limited German readership, Koch surely would have known that the article would be read beyond Germany's borders. Could he still have been embittered by his youthful visit to London a quarter of a century earlier? Koch's text did not receive a wider readership until its appearance as a supplement in the Viennese journal *Philobiblon* in 1934, on the centenary of Morris's birth. Koch's identification with Morris, and his hopes for his own place in history are obvious in this essay. But one wonders if Koch was unaware of Morris's independent wealth, and his early artistic success with the English public.

Rudolf Koch, 'William Morris':

(The text is headed by a brief quotation from Meister Ekkehard –)

'"Dedication conquers all, dedication never leads to failure, Meister Ekkehard"

– and Koch begins:

'William Morris was born in London in 1834 as the son of a people who were then, just as they are today, almost exclusively involved in the progress of technology and the political conquest of the world.

'But from the very beginning his eye was directed towards something else. He had a desire to raise people up from the narrow limitations of their existence. And in different ways he tried to save them from their excessive poverty. But he did not succeed in making an impression, and as he grew older it became clear to him that good work is the best help, a competent achievement: that there can be no more noble sacrifice than giving up everything that one is and has, for something which one creates, produced with one's own hands.

'He was forced to give away his heart. Since no one wanted it, he dedicated it to a cause so that it would slumber there until people finally started asking for him.

'He gave it a book.

'He had to unburden himself . . . . Because he was not able to pour his heart out to people, he put all his feelings into a book. And a book of this kind is a large receptacle and can hold an endless amount, and save it and preserve it, quietly standing in a bookcase, through decades and centuries. So a book can wait. Someone will eventually come along, open it and look at it with alert eyes and then everything will pour out at him with fresh energy and with all the wealth of youth.

'So this is how he created his books. At the age of 56, an age when others are tired and giving up work, he did something with an exuberance of youth surpassing anything he had done before: out there, in front of the gates of London, in solitude, he began to print books.

'Some of them were books of poetry. On thick paper, typeset on a bold scale using a distinguished typeface which he had designed himself, decorated with stalks of ivy and vines, with a simple and sturdy binding – absolutely everything done with his own hands. He re-established the old important principles. He was the greatest of all those who have produced books over the last few centuries. It

is his lack of restraint, his implicitness, which attract us to William Morris, and make us remember him.

'His successors have inherited nothing of his fresh and lively spirit. His fellow countrymen have anglicised his work. Nothing remains of his creativity, of his wealth and richness, of the boldness of his ornamentation.

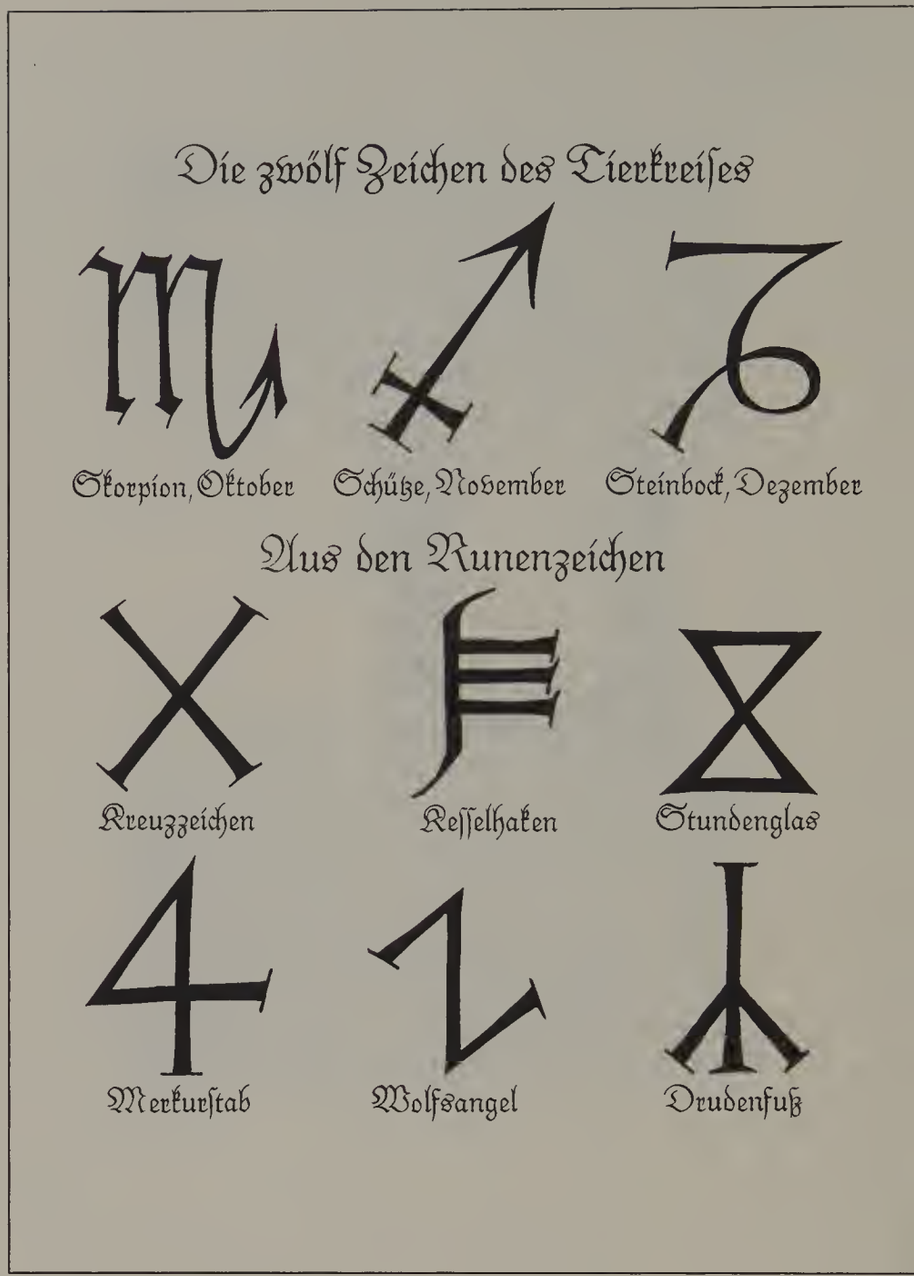
'His successors are all people with the best principles, but they are also stiff-necked, proud and cold, and sharp and weak. Hardworking, honest people, pleasant types, but reserved and that is why they are weak. And he, the master: unreservedly dedicated, totally fulfilled, with his heart and soul a slave of his work. And with all the stormy passion still a pure and fresh force on pure and innocent ground like fresh water from the mountains. A loving heart and a strong manly hand. Energy and richness apply to everything he created. He creates energy, the effect he has is cleansing and invigorating because he himself is pure and strong. And he is resolute. There is nothing half-hearted or vague about these works. One has to say either yes or no, love or hate.

'We cannot get over the fact that William Morris was English. To us he seems as un-English as Shakespeare seems English. And part of the power of Shakespeare lives on in him. He belongs to us Germans just like anyone else.

'He has drawn his energy from our past and his effect on the future of our people will be as one of the greatest people of our time.' (Rudolf Koch, 'William Morris', *Offenbacher Sendbrief*, 1923, pp. 6-8; tr. HJvS)

Koch was not exactly a member of the Plain English – or German – Society. His autobiography, fortunately, was very straightforward. Now we are getting into 'elevated' language, and we may guess why. Koch's type designs for Klingspor were presented to the printing world as works of Art, in exquisitely designed and printed booklets or limited editions. The texts used, to show the type in different sizes, were those of the greatest German writers: Schiller, Luther, Mörike, Hölderlin, Goethe; all were Significant Texts. And these writers, along with the text of the Bible of course, served as the inspiration for almost all Koch's 'spare-time' lettering. Is it any wonder that his literary style became generously scattered with Significant Thoughts?

An advertisement page in the *Sendbrief* lists 'Einblattdrucke [single printed pages] von Rudolf Koch'. Selling for only 1 Mark, they appear to be cheap reprints of the originals previously issued by the Rudolfinische Drucke. They are as follows: *Die zehn Gebote* (The Ten Commandments), *Das Vater Unser* (The Lord's Prayer), *In der Welt habt ihr Angst* (Joh. 16, v. 33), *Wahrheit, Wahrheit* (Truth, Truth; from St Augustine). The page lists other items for sale: Deutsche Wandsprüche, Spruchkarten and Biblische Wandsprüche – all adages, aphorisms, quotations from the Bible, all suitable for framing.



132. Rudolf Koch: Das Zeichenbuch *(The book of signs), two pages from the first edition of 1923 (not a natural spread).*

Das Zeichenbuch (The book of signs), published by Wilh. Gerstung in autumn 1923, is an ingenious tour-de-force of 256 designs. All the signs were cut in wood by Fritz Kredel; the explanatory texts, typeset in Frühling, were by Koch. The second and enlarged edition of 1926, typeset in Koch's Magere deutsch type, contained 493 designs. All had been redrawn. An edition in English, from this 1926 edition, appeared in 1930. A third German edition was issued in 1936 by Insel-Verlag. A paperback

facsimile of the 1930 English version of *The Book of Signs* was published by Dover Publications in 1955.

The title-page of the English edition of 1930, published in a limited edition of 500 copies by the First Edition Club, 17 Bedford Square, London, clarifies Koch's intention: The Book of Signs, 'which contains all manner of symbols used from the earliest times to the middle ages by primitive peoples and early Christians / Collected, drawn and explained by Rudolf Koch'. The signs (in the English edition) are grouped as follows: 1. General signs; 2. The Cross; 3. The Monogram of Christ or Chrismon; 4. Other Christian signs; 5. The Monogram; 6. Stonemasons' signs; 7. The four Elements; 8. Astronomical signs; 9. Astrological signs; 10. Botanical signs; 11. Chemical signs; 12. House- and Holdings-Marks; 13. Signs from various sources; 14. Runes.

Koch and Kredel between them were incapable of drawing a boring line or circle. Letterers and designers will be impressed by the remarkable variety and invention achieved in these hundreds of devices, each symbol telling an effective message within a few square centimetres.

With the *Book of Signs* in mind, the 1927 Darmstadt guide to the Offenbacher Schreiberwerkstatt exhibition described their significance in the Werkstatt and classroom:

'Every picture has a relationship to the material world. However, a design always has spiritual significance. The farmer who takes a piece of chalk and draws a mark on the stable door in order to ward off pestilence, or the magician who draws a pentagram in the sand when he practices his conjuring art, both of them are calling upon the spirits of the supernatural world. In this same way we find linear designs meaningful in their content. They can reflect the fullest power of expression. Collecting and reproducing them has been a fundamental undertaking for the Werkstatt.

'Also all the letters of our alphabet are designs and have a share in this meaning. This is what the unlimited spiritual wealth of every letterform is based on, and its inner relationship to linguistic expression . . . .

'As a result of the study of such designs, similar arrangements of simple lines were used as a point of departure in the drawing classes. The design as the basis of all ornamentation promotes an understanding of the expressiveness of the line. . . . Starting from the simplest forms, it is possible to develop one's ability expressively. Craftsmen who are learning their skill derive great benefit from working with simple forms. The exhibition therefore includes a large number of these practice sheets as a stimulus for elementary drawing instruction.' (pp. 7-8; tr. HJvS)

Another 1923 project planned by Koch was for a calendar, to be issued annually – 'neither didactic nor ordinary, but to warm the heart' – but it never came to fruition. Perhaps the short, warming, moralistic texts were inappropriate to a severe inflationary period. The texts were published in Insel-Verlag's *Ein Deutscher* (Insel-Verlag; 1937) as 'Aufzeichnungen für einen Volkskalender' (Notes for a national calendar).

Berthold Wolpe, then aged 17, had first met Rudolf Koch at Dr Guggenheim's house in the late summer of 1923. In his last year at school, Wolpe had decided to become a craftsman and Koch had agreed with the young man's decision. And by the time Wolpe started as a part-time student at the Werkstatt the following year, he was also appren-

ticing as a metal-chaser (at a metal foundry in Frankfurt), exactly the training that the Master had received in his youthful days in Hanau. He remained Koch's student until 1928 at which time he moved south to Phorzheim to learn the art of gold- and silversmithing, returning to the Werkstatt in the autumn of 1929, becoming Koch's assistant upon the departure of Friedrich Heinrichsen for Hannover.

Thirty-six years after their first meeting, Wolpe wrote 'Rudolf Koch, der Meister. Erinnerungen' (Reminiscences of Rudolf Koch, the Master) which appeared in *Philobiblon*, III, 1959, pp. 201-3.

Some days after that first meeting, he went to visit Koch at his Klingspor workroom where he was shown the punches Koch had used for Neuland, and those he was using for the Bible Gothic – later to be called Jessen. Wolpe was rather startled to see drawings and specimen prints for banknotes which he believed Koch was designing for the Hessian State Bank.

As a result of Wolpe's mention of the banknotes, I consulted the major reference to German banknotes of the period, Pick's *Standard Catalog of World Paper Money*, but am unable to ascribe to Koch any of the inflation notes or subsequent Rentenbank notes reproduced. Friedrich Heinrichsen has written that it was at this time that the Klingspor press was printing emergency money, but he does not mention that the currency – banknotes or 'Notgeld' – was designed by Koch. However, the authoritative Thieme-Becker in its edition of 1924 credits Koch with the design of Notgeld, as well as postage stamps.

Once Wolpe became a co-worker in the Werkstatt he also attended Koch's lettering classes which began punctually at eight in the morning. Wolpe later wrote, 'I can remember him once saying in one of his classes where large sheets of paper were being lettered: "Do not write just any old text from the newspaper, but take something better, something with more permanence, perhaps a poem or a passage from the Bible or, if need be, a few lines from the Communist Manifesto – in any case something which you yourself find valuable."' It is a revelation that our monkish Master had even heard of the Communist Manifesto.

And Heinrichsen tells of a delightful incident when Koch had to present the Werkstatt accounts to the local tax office: the accounts book was bound in handmade paper; the accounts were all written in a decorative style. The book showed every pfenning spent but not one receipt; necessary details simply did not exist. No wonder that the tax collector shook his head in disbelief.

1924

The disastrous inflationary period continued into the early part of the new year – in March the Reichsbank actually issued a 50,000,000,000,000 mark banknote. But emergency measures eventually brought about a return to normality. Friedrich Heinrichsen has written:

'After the stabilisation of the currency, thoughts could again be turned to resuming projects in the Werkstatt. It is the start of the reincarnation of the Werkstatt which lasts until about 1929, a time of results and a diversity of projects . . .'.

An exhibition, 'Rudolf Koch und die Offenbacher Schreiberschule', was shown at the Kunsthalle, Mannheim, from December 1923-January 1924.

Berthold Wolpe, Kurt Jobst and Walter Schönwandt joined the Werkstatt.

A brief article, Koch's thoughts on typography, 'Wandlungen im Schriftwesen' (Transformation in the nature of type), appeared in 'Führer der deutschen Buchkunst', special number, *AfB*, 1924, no. 1, Spring, pp. 23-6.

In the same issue of this *AfB* special number, Prof. Dr Julius Zeitler of the Staatlichen Akademie für graphischen Kunst und Kunstgewerbe, Leipzig, wrote:

'One would have to describe Rudolf Koch as a formidable German master of lettering, as a Praeceptor Germaniae in calligraphy, to whom his beloved art is a service to the Church, really like a religious ritual. In his marvellous work, from his typeface Frühling to the more distant healthy children of his inspired pen, Koch masters the strong and weighty forms equally well as the fine and delicate ones with a skill of which the Rudolfinische Drucke productions bear testimony. His book-art embodies an extension of himself in its beauty and inspiration.' (Julius Zeitler, 'Die Buchkunst der Gegenwart', *AfB*, 1924, no. 1, p. 21; tr, HJvS)

Paul Renner:

'Rudolf Koch is the best master of lettering of our time. His type represents more than an impulsive expressionist movement; his type forms are deeply experienced and understood in every essence of their relationships. Each character is expressive, representing the world of Rudolf Koch of which we Germans have a right to be proud, which we love, which we discover again and again in his work . . . . [His] work is a celestial experience; in this sphere there is no space, no people – only type.' (Paul Renner, 'Das moderne Holzschnittbuch', *Die Bücherstube*, nos III/IV (March/April), 1924, p. 239; tr. HJvS)

The publication of Hölderlin's *Hyperion* in 1924 marked the end of Koch's participation in the Rudolfinische Drucke, and also the end of the press as a publisher. Coincidentally, the Janus Press had ceased publication of its fine books only months earlier; possibly both presses were casualties of the inflationary period of the previous year.

Since its formation in 1911, the Rudolfinische Drucke had produced 20 'titles', ranging from single sheets to lengthy books, printed by various methods: nine were typeset, seven were printed from woodblocks, one from a linocut, two were lettered and printed by lithography, and one was the portfolio of family silhouettes also lithographed. Designed in various styles, the spirit of Koch is evident throughout the entire output.

The powerful, dynamic productions which we associate with Koch began with the Rudolfinische Drucke production no. 8, Martin Luther's *Das Gesicht des Jesaia*, 1919. As has been noted, works in this bold, expressionist style were produced in the relatively brief period from 1919 to 1921, the year he reverted to typeset books. Five of the last six Rudolfinische Drucke books were typeset.

A detailed bibliography of the press appears below, pp. 189-91, but this very brief summary appears here to celebrate Koch's work, and to mark the end of his association with the Rudolfinische Drucke:

RD1. *Hanne Nüte un de lütte Pudel*, typeset: Kochschrift, 1911

RD2. *Die Frithjofs-Sage*, typeset: Kochschrift, 1913

RD3. *Geharnischte Sonette*, typeset: Kochschrift, 1913

RD4. *Vom Vaterland*, lettered, lithographed, 1913

RD5. *Kriegssonette*, lettered, lithographed, 1915

RD6. *Das Leben einer Familie in Schattenbildern*, portfolio of cut silhouettes, 1918

RD7. *Das Lied von der Glocke*, typeset: Maximilian, 1919

RD8. *Das Gesicht des Jesaia*, block-book, 1919

RD9. *Die Heilung des Besessenen*, block-book, 1920

RD10. *Elia*, block-book, 1919

RD11. *Was hülfe es den Menschen*, linocut, single sheet, 1920

RD12. *Jesaia*, woodcut, single sheet, (double page), 1920

RD13. *Die Soldatenstiefel*, woodcut, single sheet, 1919/20

RD14. *Die Weihnachtsgeschichte von der Geburt Jesu Christi*, block-book, 1921

RD15. *Lasset die Hände mir los!*, typeset: Frühling, 1921

RD16. *Die zehn Gebote*, woodcut, single sheet, 1922

RD17. *Die Tageszeiten. Landschaften in Worten*, typeset: Kochschrift, 1922

RD18. *Drei Hauptschriften*, typeset: Kochschrift, 1922

RD19. *Das Evangelium des Markus*, typeset: Maximilian, 1923

RD20. *Hyperion*, typeset: Koch Antiqua, 1924

(The block-books, woodcuts and linocut were cut by the punch-cutter Gustav Eichenauer from Koch's drawings.)

The firm of Wilh. Gerstung had also produced two lithographed New Year cards from designs by Koch: 'Aber der Krieg auch hat seine Ehre . . .', from Schiller's *Braut von Messina*, for New Year 1915, and a quotation from Goethe, 'Feiger Gedanken Bängliches Schwanken . . .', for New Year 1917. (J. Rodenberg, *Deutsche Pressen*, p. 228)

In the last months of the Rudolfinische Drucke, Koch himself, in *Die Bücherstube*, a journal for bibliophiles, quoted from an announcement he had written at the time of the formation of the Press. He now concluded his brief history of the Press:

'In the years since we made this announcement [in the idealistic days of 1911] the world around us experienced many changes, and urgent thoughts and ideas have led us to make many modifications to our plans.

'The Rudolfinische Drucke tried to reproduce the charm of the handprinted manuscript in the printed book, mechanically transferring the written characters to stone [i.e. lithography]. These experiments were not continued . . . .

'Woodcuts gained in popularity after the war. Some major improvements were made to the materials used for producing the lively scripts and increasing the printing output. The artistic power and abundance of pages with printed woodcuts in books stimulated the production of block-books printed from full-page woodcuts, and these included some of the traditions which originated from pre-Gutenberg days . . .'.

Koch concludes this survey with a compliment to the designer:

'But the plain typeset book is not to be pushed aside. The new typefaces being designed by Rudolf Koch are, on their own merit, already leading to the production of books inspired by the spirit and character of these handprinted works . . .'. (Rudolf Koch, 'Die Rudolfinischen Drucke', *Die Bücherstube*, Munich: Buchenau & Reichert Verlag, vol. 2, 1923, pp. 139-40; tr. HJvS)

Koch's work-load always appeared to be excessive. Although his work for the Rudolfinische

Drucke came to an end in the autumn of 1924, he had been occupied during the years from the formation of the Werkstatt in devising projects – or, if lucky, gaining commissions – and carrying these out, lettering his spiritual quotations and freelance commissions at home, designing bookplates and publishers' colophons for clients and giving his lettering classes twice a week at the Institute – and of course he was still a full-time employee at the typefoundry! When did his family see him? More interestingly, when was he present at the foundry? The co-operation and encouragement of Karl Klingspor was essential – he had wanted an artistic assistant back in 1905, and he certainly had found one.

James Shand:

'The far-sighted policy of these proprietors [Dr Karl Klingspor at the Klingspor Typefoundry, George Hartmann at the Bauer Typefoundry, and David Stempel and Wilhelm Cunz at D. Stempel Typefoundry] and the freshness and vitality of the work of their designers carried over undiminished into Germany in the 1920s. The work of new designers became increasingly familiar, among them Paul Renner (Futura), Rudolf Wolf (Memphis), Heinrich Jost (Beton), Imre Reiner (Corvinus), Professor Schneidler (Legend), while Rudolf Koch's teaching at Offenbach and his work as artistic director at Klingspor resulted in a remarkable output of typographical material, superbly presented in specimens unequalled for typographical virtuosity and impeccable colourful presswork. The three principal Frankfurt-Offenbach foundries – Bauer, Klingspor, and Stempel – by their combined capacity dominated German type founding between the wars . . .'. (J. Shand, 1952)

Victor Hammer's first visit in 1922 had been of particular significance in that it had resulted in Koch's frequent use of the uncial for a period of two years. In 1924, during another visit to Offenbach, a suggestion from Hammer was of great significance to the Werkstatt itself. He persuaded Koch that lettered tapestries produced at a very large scale would be especially forceful and effective – although, judging by Koch's first wall-hanging (p. 89), Koch might well have arrived at that conclusion independently.

Kredel adds: 'The first commission for a tapestry came from Koch's longtime friend and benefactor Dr Siegfried Guggenheim. Guggenheim had bought manuscripts by Koch and had given jobs to his students . . . . He commissioned four large tapestries, two of which were to hang in his living room [in Offenbach], the other two appearing only on holidays, especially at the Passover Seder. Later a fifth, smaller tapestry was ordered, woven rather than embroidered, and featuring the device of the house of Guggenheim.' (F. Kredel, 1976, p. 14)

Dr Guggenheim continues: 'When Koch was ready to start with greater tasks there were no commissions. At the time (1924), Koch asked me to give him some work to keep the shop from being idle. I consented and in this way came into the possession of five hangings (four embroidered, one hand woven) all treating religious subjects . . . .

'These tapestries were the beginning of many great works for church purposes. He made rugs, tapestries, altar cloths, crosses, candlesticks, chalices, lecterns, and the like, all designed with simplicity. His background as engraver and carver was shown to advantage.' (S. Guggenheim, 1947, p. 15)

Emma Rehn later wrote a short article about this period (see pp. 112-13).

With Hammer's suggestion as the stimulus, Koch devised a plan for a set of seven large lettered wall-tapestries. These were neither commissioned nor for a specific site. The texts he chose were Psalms 90 and 126, The Call of the Prophet Isaiah, the Ten Commandments, the story of the Creation, and the Prologue to the Gospel according to John. Roman letters were used for the Old Testament text; the New Testament text (Gospel according to John) was in a black-letter on a fiery-red background. Made by Stephanie Freise, Annie Kredel, Herta Jobst and Ursula Koch – who also carried out the spinning, weaving and dyeing of the materials used – the wall-hangings were started in 1924 and completed in 1926. Exhibited in 1927 in the Darmstadt exhibition, they still had found no 'home'; eventually they went to the convent church of Jerichow, west of Brandenburg.

Koch illustrated and lettered the covers for a series of booklets about the great churches and cathedrals, 'Deutsche Bauten' (German Buildings), issued from 1924. Bound in cloth or card, these little books are rather cheap productions with the result that Koch's cover illustrations look more distinctive and surprisingly imposing when reproduced on their own. But his more intricate illustrations suffer particularly from the poor printing.

Twenty-one titles were published by August Hopfer, Burg bei Magdeburg, from 1924 to 1933, as follows: 1. Hermann Giesau, *Der Dom zu Magdeburg* (1924); 2. Georg Voss, *Die Wartburg* (1925); 3. Otto H. Förster, *Der Dom zu Köln* (1925); 4. Werner Noack, *Der Dom zu Bamberg* (1925); 5.

133. Rudolf Koch: Selection of covers for August Hopfer's Deutsche Bauten series (1924-33).

Walter Paatz, *Die Marienkirche zu Lübeck* (1926); 6. Ernst Gall, *Die Marienkirche zu Danzig* (1926); 7. Kurt Gerstenberg, *Das Ulmer Münster* (1926); 8. Walter Passarge, *Der Dom und die Severikirche zu Erfurt* (1926); 9. Hermann Giesau, *Der Dom zu Naumberg* (1927); 10. Walter Fries, *Die St Sebalduskirche zu Nürnberg* (1928); 11. Kurt Gerstenberg, *Die St Lorenzkirche in Nürnberg* (1928); 12. ?; 13. Hans Reinhardt, *Das Münster zu Basel* (1928); 14. Lisa Schürenberg, *Das mittelalterliche Stendal* (1929); 15. Hans Jantzen, *Das Münster zu Freiburg* (1929); 16. Hermann Giesau, *Der Dom zu Halberstadt* (1929); 17. Ernst Gall, *Karolingische und ottonische Kirchen* (1930); 18. ?; 19. Ludwig Grote, *Die Stiftskirche in Gernrode* (1932); 20. Paul J. Meier, *Die Kirchen in Quedlinburg* (1932); 21. Hans Jantzen, *Das Münster zu Strassburg* (1933). The cover for the 22nd title, *Augsburg* (1934), was illustrated and lettered by Berthold Wolpe.

1925

Rudolf Koch's instruction book of lettering, *Neue Schriftvorlagen zum Gebrauch für Schreiber, Maler, Buchdrucker, Stempelschneider und Handwerker aller Art* (New Writing Pattern Book for the Use of Letterers, Artists, Book Printers, Punch Cutters and Craftsworkers), was published

134. Rudolf Koch's Deutsche Anzeigenschrift, completed 1925, and Deutsche Werkschrift. Both typefaces were issued by the Stempel Typefoundry.

in 1925 with the collaboration of the Darmstadt Museum of Applied Arts. The 16 plates were issued in a similar style to his 1908 *Klassische Schriften*, as a loose portfolio, presumably for ease of tracing. The alphabets were lettered by both Koch and his assistant Friedrich Heinrichsen. Eight of the plates showed alphabets in varieties of Roman script (Die lateinischen Schriften), including uncial; the remaining eight plates were headed German script, (Die deutschen Schriften). These included alphabets in Gothic, Chancery, Kurrentschrift (running-hand) and Fraktur styles.

Early in the year the Werkstatt received perhaps its most unusual commission – for inscriptions on the four huge bells for Koch's family church, the Friedenskirche in Offenbach's West End.

The simple church, certainly worthy of a visit to anyone interested in the work of Rudolf Koch, was built in 1912. A document, lettered by Koch, was placed in the foundation stone on 23 July 1911 (illustrated in the church's 75th anniversary booklet, p. 8). One of the Werkstatt's impressive wall-hangings (Am Anfang schuf Gott Himmel und Erde . . . .) hangs to the left of the pulpit (see p. 111). The windows and other decorations are inspired by Koch's *Christian Symbols* portfolio of 1932-5.

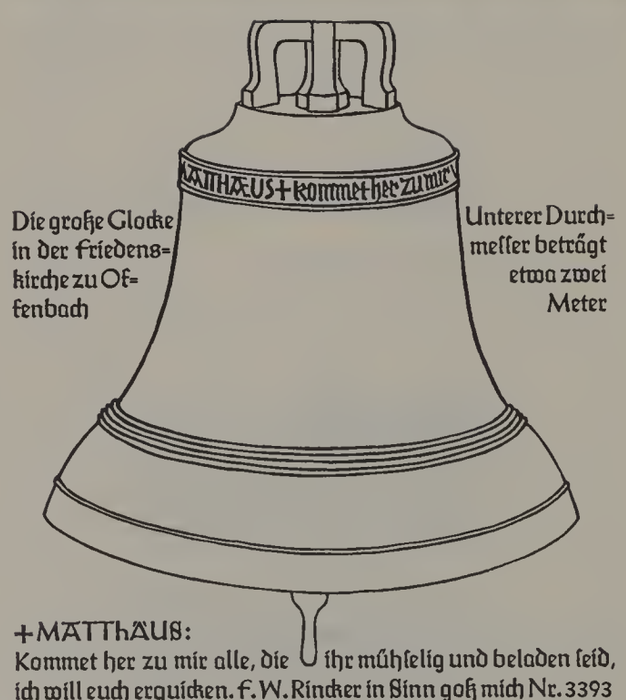
Three of the four original bells had been removed and melted down during the 1914-18 War. In 1925 replacement bells were donated, one from the Klingspor family to honour the memory of Wilhelm Klingspor, Karl's brother and business-partner, who had died in January. This was the 'Markus' bell – the bells were named after the Four Evangelists – with the inscription 'Habt Frieden untereinander! Wilhelm Klingspor zum Gedächtnis' (Let there be Peace among ourselves. To the memory of Wilhelm Klingspor).

'. . . When the bells of the Friedenskirche at Offenbach were cast at the foundry of Rinker at Sinn, Rudolf Koch executed the inscription on the mould immediately before the process of casting took place. The letters were cut out of warmed beeswax, according to an ancient practice, and stuck on to the mould. This method allows of a much more vigorous manner of inscription than is usually seen nowadays. By varying the form, size, and arrangement of the letters with regard to the sense expressed, the effect is greatly enhanced. The inscriptions are written in Gothic characters, the names and particulars of the casting in Uncials.' (A. Windisch, in English, 1928, p. 33, quoting from the 1927 Darmstadt exhibition guide)

The four new bells first rang out on 1 November 1925. But history almost repeated itself: the

135. Koch's family church: the Friedenskirche, corner of Geleitsstrasse and Tulpenhofstrasse, Offenbach a. M., home of the four 'Evangelists' bells.

136. The 'Matthäus' bell, with inscription designed by Koch, Friedenskirche, Offenbach a. M., 1925.



'Markus', 'Lukas' and 'Johannes' bells were removed during the Second World War to be melted down. Fortunately they were found intact in Hamburg in 1945 and returned to the Friedenskirche.

Koch's drawing for the inscription on 'Matthäus', the largest bell (1900 kg and 2 metres in diameter) was exhibited at Darmstadt in 1927, and is now in the Klingspor Museum.

Koch wrote about the project in the periodicals *Evangelischen Gemeindeblatt für Offenbach* (1925, no. 18) and in the Hessischen Heimatzeitschrift *Volk und Scholle* (1926).

A climb to the belfry to view the bells is a memorable experience.

The productions of the Rudolfinische Druck continued to bring esteem to the two Rudolfs, Koch and Gerstung. A huge exhibition of German books, organised by the Börseverein der Deutschen Buchhändler of Leipzig, was held in the autumn at Earl Hall, Columbia University in New York City. A selection from the most important publications of the years 1914-25, the exhibition naturally showed books printed by Ernst Engel, Gebr. Klingspor and Wilh. Gerstung, the latter including four Rudolfinische Drucke productions – *Das Lied von der Glocke* (RD7, 1919), *Die Tageszeiten* (RD17, 1922), *Das Evangelium des Markus* (RD19, 1923) and *Hyperion* (RD20, 1924).

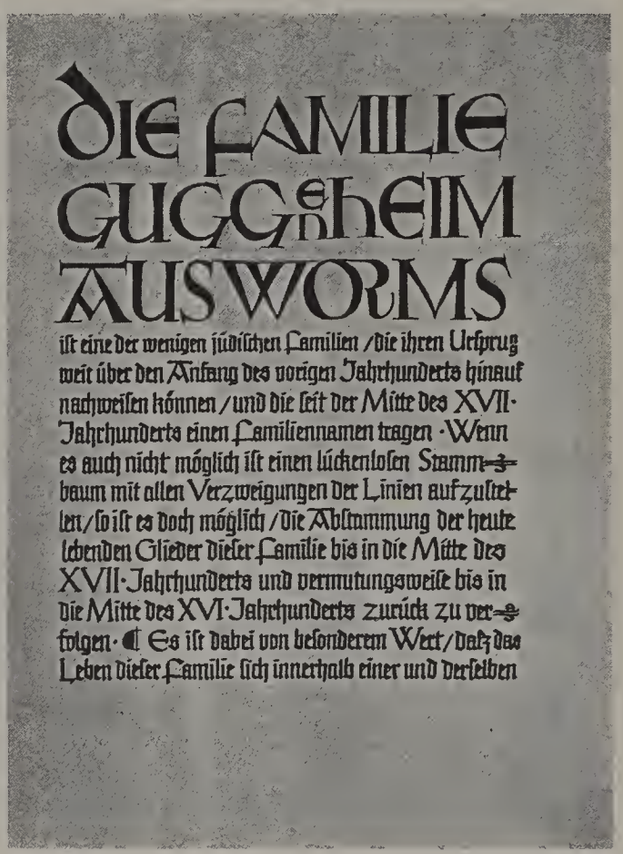
In a perceptive introductory essay to the extensive catalogue, H. G. Scheffauer established the context of the exhibition:

'[T]he visitor [to the modern German bookshop] finds himself in a new world . . . under the spell of countless new ideas, movements and *Weltanschauungen* – or philosophies of life. What is the driving-force that brings forth this amazing bravour of the book? German particularism, the ex-centric tendencies of the German nature and its intense individualism, directed into the channels of a cultivated new bookart, may be the power behind the phenomenon. Or it may be, as is more likely, the close co-operation of author, artist, printer, bookbinder and publisher, striving for a living, organic whole for the book as a work of art . . . . Whatever the cause or inspiration, today the German book . . . represents a phenomenon in the culture of literature, the arts and crafts. The word *Buchkunst* or bookart, which the Germans have coined, expresses its own need and its own fulfilment. The new German bookcraft movement embodies, in fact, a kind of *Weltanschauung*, for its very beginnings in the early [18]90s were imbued with a fine idealism.

Thirty years previously German books had been dull and drab, '[t]hen came the Renaissance of printing and binding which William Morris and Cobden-Sanderson inaugurated in England. They confined themselves chiefly to reviving a lost art and adhered more or less strictly to the models of the old English, Dutch, German and Italian masters. The movement was therefore, though in a beneficent sense, reactionary, or at least archaic.

'In Germany the movement, proceeding simultaneously from the sound basis of the German printers of the 15th century and under the leadership of men like Georg Hirth, Otto von Holten, Huttler and Philip von Zabern, began to develop in a modern direction. Creative bookart became firmly established as an artistic and cultural factor. In England the result of the reform remained bibliophilic and aristocratic; in Germany all efforts were bent towards popularizing the artistic book. Well-known artists and masters such as Melchior Lechter, Marcus Behmer, Heinrich Vogeler, Peter Behrens, Steiner-Prag, Rudolf Koch, Walter Tiemann, E.R. Weiss, Paul Renner and F.H. Ehmcke . . . have revolutionized the typography . . . of the German book.

'A powerful factor in the steady progress of German bookart must also be attributed to the various "presses" and their development . . . . A great number of "private presses" were established . . . among the more prominent one might name the Ernst-Ludwig press, the Rudolfinische Prints, the


DIE FAMILIE GUGGENHEIM AUS WORMS

ist eine der wenigen jüdischen Familien / die ihren Ursprung weit über den Anfang des vorigen Jahrhunderts hinauf nachweisen können / und die seit der Mitte des XVII. Jahrhunderts einen Familiennamen tragen · Wenn es auch nicht möglich ist einen lückenlosen Stammbaum mit allen Verzweigungen der Linien aufzustellen / so ist es doch möglich / die Abstammung der heute lebenden Glieder dieser Familie bis in die Mitte des XVII. Jahrhunderts und vermutungsweise bis in die Mitte des XVI. Jahrhunderts zurück zu verfolgen · ¶ Es ist dabei von besonderem Wert / daß das Leben dieser Familie sich innerhalb einer und derselben

137. Rudolf Koch: First page of the Genealogy of the Guggenheim Family, 1926, commissioned to mark the silver wedding anniversary of Dr and Mrs Siegfried Guggenheim. A late use of the uncial.

Rupprecht Press, the Janus Press, the Bremer Press, the Officina Serpentis etc . . . .

'. . . An important factor in German bookart is the illustrated book – which has received a powerful incentive from artists of the first rank . . . . The woodcut, as this is brought to bear in the "Rudolfinische Prints" is especially adapted for a harmonious unity with the letter-press . . . .

'The wood-cut has also come into its own . . . in the shape of such exquisitely-primitive editions as the "Rudolfinische Drucke" with their hand-cut wooden type, magnificent papers and handpress-work . . .'. (Herman George Scheffauer, 'The Bright and Beautiful Book', pp. xix-xxxi, *German Books* (exh. cat.), Leipzig: Börsenverein der Deutschen Buchhändler, 1925) Among the few illustrations is a page set in Koch's Antiqua by Gebr. Klingspor.

1926

The new year began with an excellent display of Rudolf Koch's work in the January pages of *Gebrauchsgraphik*, the leading journal of commercial art. Reproduced in the article 'Schrift und Gebrauchsgraphik' by Hanns Thaddäus Hoyer, were spreads from Koch's hand-lettered books (Jesaia; Gospels of John, Luke), along with work by Karl Vollmer, Friedrich Heinrichsen, Hans Schreiber, and the young Jan Tschichold.

Rudolf Koch, in a letter of 15 February: 'My designs for printing types are all developed from my lettering, and never planned initially as a type. Once the best forms of the written letters have been achieved, and always with the encouragement – constantly to my surprise – of Karl Klingspor, they are then developed for commercial use.' (Quoted in J. Rodenberg, 1940, p. 118)

The year 1926 marked the appearance of two Koch typefaces that are among his greatest achievements, Wilhelm-Klingspor-Schrift and Jessen.

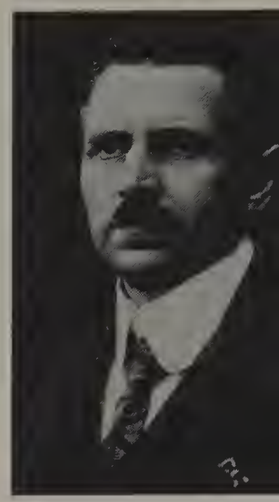
The stately black-letter Wilhelm-Klingspor-Schrift grew out of lettering explorations Koch had made as early as 1918 for The Sermon on the Mount. When the design was finally completed in 1926 it was named after Wilhelm, the Klingspor foundry's partner who had died the previous year. It is a memorial fit for a national hero.

The vertical stress of the lower-case alphabet is quite uniform; the horizontal lines in the capitals add a welcome counterplay. Thin lines in the capitals, and those at the tops and bases of the letters – double at the tops of certain ascenders – add a lightening and decorative element, and sixteenth-century touch, to the wonderful design. Koch provided two complete alphabets of capitals, one wide, one condensed; there are also alternative versions of the letters a, d, e, r, s and z, decorative versions of the letters f and t to be used at line or text endings, four accented characters and no less that 35 ligatures! There are also numerous 'flowers' and other decorative elements to add to this memorable typographic 'family'.

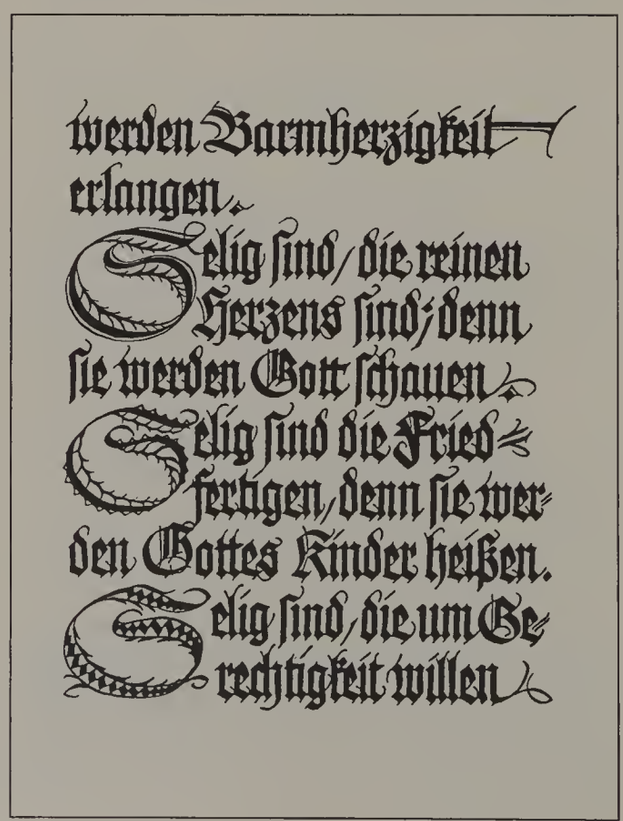
The 32-page specimen book printed by the company's in-house press and issued to the trade in 1927 is truly breathtaking. Particularly outstanding is the setting of the 23rd Psalm. By contrast, an amusing setting, in English, is from The Girls Club of the Ladies Home Journal: 'The manager of the girls' club sends you her heartiest wishes for the very best kind of merry Christmas . . .'. What fun Dorn (and Harwerth?) must have had in devising these specimen settings. It was the last Klingspor specimen book for which the master-printer Ernst Engel would be responsible.

Jessen, Koch's other magnificent typeface of the year, was the second that he cut himself (in two sizes only), using a lively mixture of the uncial and a rather romanised black-letter. Capitals are Roman.

The typeface made its first appearance – called Bibel-Gotisch – in the pages of his typeset production of *Die vier Evangelien* (The Four Gospels). Two years earlier, Koch had thought of the plan to produce the *New Testament*, to design a special type for it, and to publish it in two volumes himself.



138. Wilhelm Klingspor (1871-1925).



139. Rudolf Koch: From The Sermon on the Mount, *lettered 1918. Precursor to Koch's typeface Wilhelm-Klingspor-Schrift.*

Der 23. Psalm

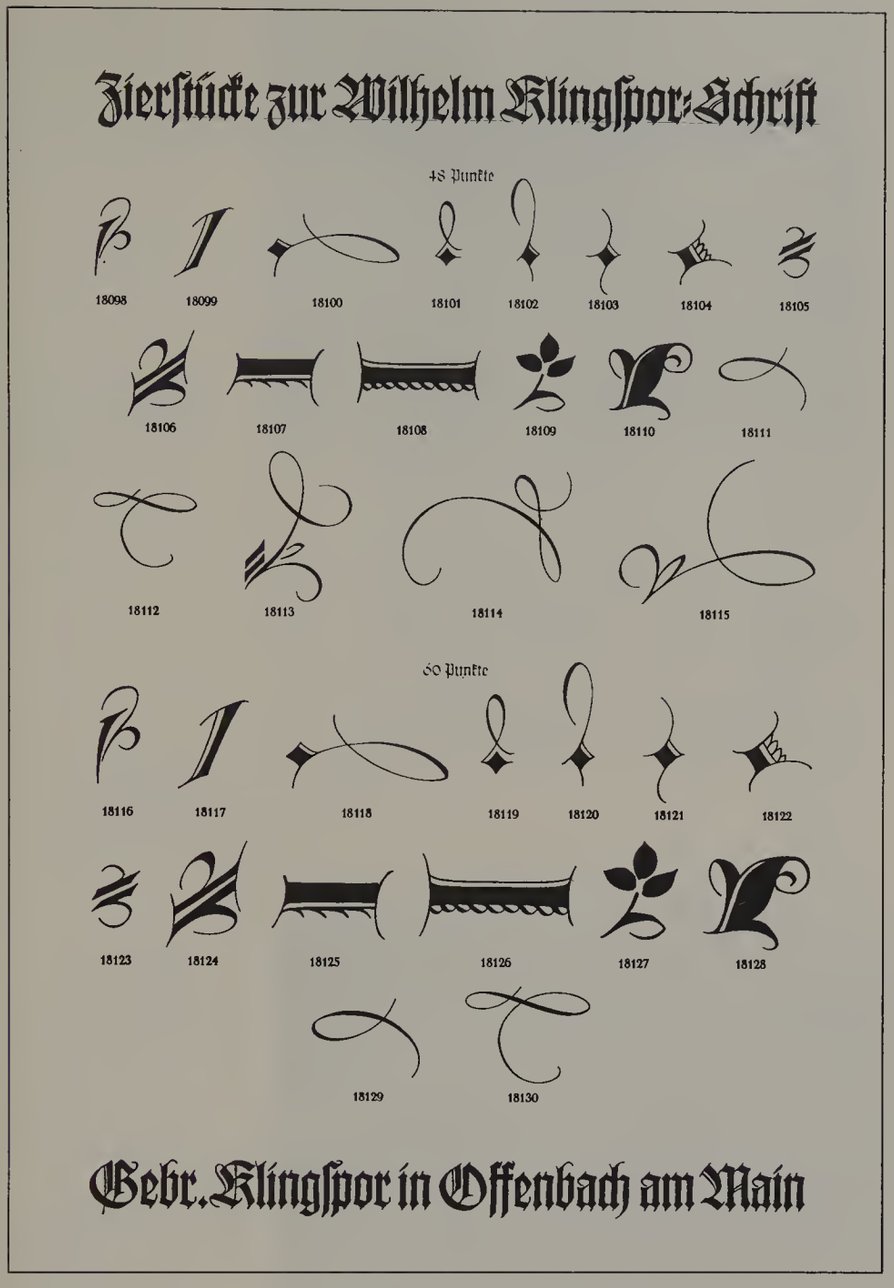
Der Herr ist mein Hirte; mir wird nichts mangeln. Er weidet mich auf einer grünen Aue, und führet mich zum frischen Wasser. Er erquicket meine Seele; er führet mich auf rechter Straße, um seines Namens willen. Und ob ich schon wanderte im finstern Tal, fürchte ich kein Unglück; denn Du bist bei mir; Dein Stecken und Stab trösten mich. Du bereitest vor mir einen Tisch gegen meine Feinde, Du salbest mein Haupt mit Öl und schenkest mir voll ein. Gutes und Barmherzigkeit werden mir folgen mein Leben lang, und ich werde bleiben im Hause des HERRN immerdar.

140. The 23rd Psalm: specimen setting of Wilhelm-Klingspor-Schrift. Note the use of both the wide and condensed versions of the capitals D, H and S. The heading and the cross are printed red. From the Gebr. Klingspor specimen book, 1927.

Aus den politischen Testamenten Friedrichs des Großen

Die erste Bürgerpflicht ist, seinem Vaterlande zu dienen. Ich habe sie in allen verschiedenen Lagen meines Lebens zu erfüllen gesucht. Als Träger der höchsten Staatsgewalt hatte ich die Gelegenheit und die Mittel, mich meinen Mitbürgern nützlich zu erweisen. Meine Liebe zu ihnen gibt mir den Wunsch ein, ihnen auch nach meinem Tode noch einige Dienste zu leisten. Doch bin ich nicht so anmaßend, zu glauben, daß mein Verhalten denen, die meinen Platz einnehmen werden, zur Richtschnur dienen soll. Ich weiß, daß der Augenblick des Todes den Menschen und seine Pläne vernichtet und daß alles in der Welt dem Gesetz des Wandels unterliegt. Mit der Abfassung dieses politischen Testaments verfolge ich daher keine andere Absicht, als einem Piloten gleich, der die stürmischen Zonen des politischen Meeres kennt, meine Erfahrungen der Nachwelt mitzuteilen. Ich will die Klippen angeben, die sie zu meiden hat, und die Häfen, wo sie Zuflucht finden kann. Ich lasse mich nicht auf kleine Einzelheiten ein, sondern behandle alle Gegenstände im Großen, da ich überzeugt bin, daß alle, die selbst das Staatsruder führen werden, mich zur Genüge verstehen. Die Regierung beruht auf vier Hauptpfeilern: auf der Rechtspflege, weiser Finanzwirtschaft, straffer Erhaltung der Mannszucht im Heere und endlich auf der Kunst, die geeigneten Maßnahmen zur Wahrung der Staatsinteressen zu ergreifen, das heißt, auf der Politik.

141. Specimen setting of Wilhelm-Klingspor-Schrift from the Gebr. Klingspor specimen book, 1927.



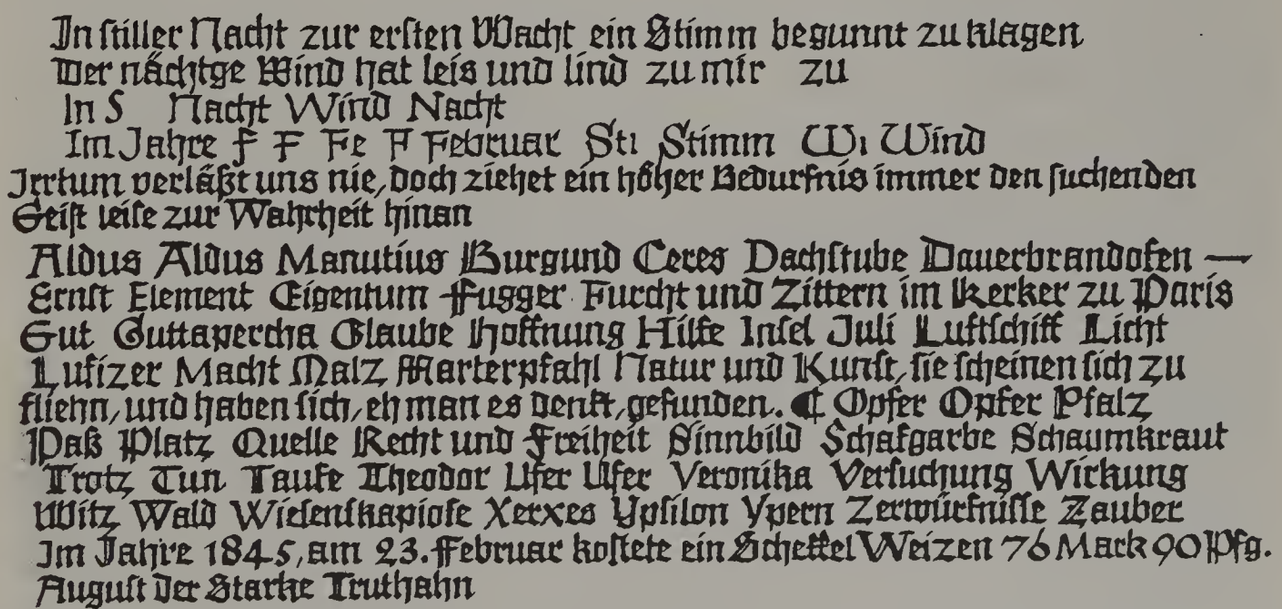
The text was handset at the Klingspor Press by Paul Koch and Fritz Arnold. The page appears to have been designed by Paul. It is handsome, uncomplicated, dense, compact; the text large and readable; the margins much less generous than one would expect (which leads to line numbers on recto pages being lost in the gutter). Its dimensions are quite small – 6 11/16 x 5 1/8 in. (17 x 13 cm.) – and the effect is of great intimacy. The book is friendly to the touch. *Die vier Evangelien*, the 470-page first part of the *New Testament*, was published by Koch in 1926. It was followed in 1928 by its companion volume, *Die Apostolischen Schriften*, printed in Offenbach by Heinrich Cramer under the supervision of Henri Friedlaender. Both volumes were bound by Dorothea and Katherin (Katja) Freise.

Paul and Gustav Eichenauer later cut other sizes of Bible Gothic, completing the range for Klingspor by 1930 when the type made its first commercial appearance as Jessen in that year's Klingspor calendar. Peter Jessen (1858-1926), after whom the type was named, had been the much-respected director of the Berlin Kunstgewerbe-Museum from 1886 until his retirement. For 30 years he had been an influential lecturer on the book arts and, indeed, according to Georg Haupt, Jessen 'was the first person in Germany to make reference to the examples set by English letterers and printers'; he had been a patron of modern book production and author of *Meister der Schreibkunst*, 1924.

A superb specimen book of the type was intended to be published by Klingspor in 1931 to mark the 25th anniversary of Koch's association with the foundry; however, the book did not appear until 1934.

142 (above). Wilhelm-Klingspor-Schrift, from the Klingspor specimen book, 1927. Flowers and other decorative elements.

143 (right). Rudolf Koch: An early sketch for the typeface Bibel-Gotisch, later called Peter Jessen Schrift to honour the director of the Berlin Kunstgewerbe-Museum who died in 1926.



Apoſtelgeſchichte 6. Kapitel

Es wurden auch viele Prieſter dem Glauben
gehorſam.
+ Stephanus aber, voll Glaubens und Kräfte, 8
tat Wunder und große Zeichen unter dem Volk.
Da ſtanden etliche auf von der Schule, die da 9
heißt der Libertiner und der Kyrener und der
Alexanderer, und derer, die aus Zilizien und
Asien waren, und bekragten ſich mit Stepha-
nus. Und ſie vermochten nicht, zu widerſtehen 10
der Weisheit und dem Geiſte, aus welchem er
redete. Da richteten ſie zu etliche Männer, die 11
ſprachen: Wir haben ihn gehört Läſterworte
reden wider Moſe und wider Gott. Und beweg- 12
ten das Volk und die Älteſten und die Schrift-
gelehrten und traten herzu und riſſen ihn hin
und führten ihn vor den Rat und ſtellten fal- 13
ſche Zeugen dar, die ſprachen: Dieſer Menſch
hört nicht auf, zu reden Läſterworte wider dieſe
heilige Stätte und das Geſetz. Denn wir haben 14
ihn hören ſagen: Jeſus von Nazareth wird dieſe
Stätte zerſtören und ändern die Sitten, die uns

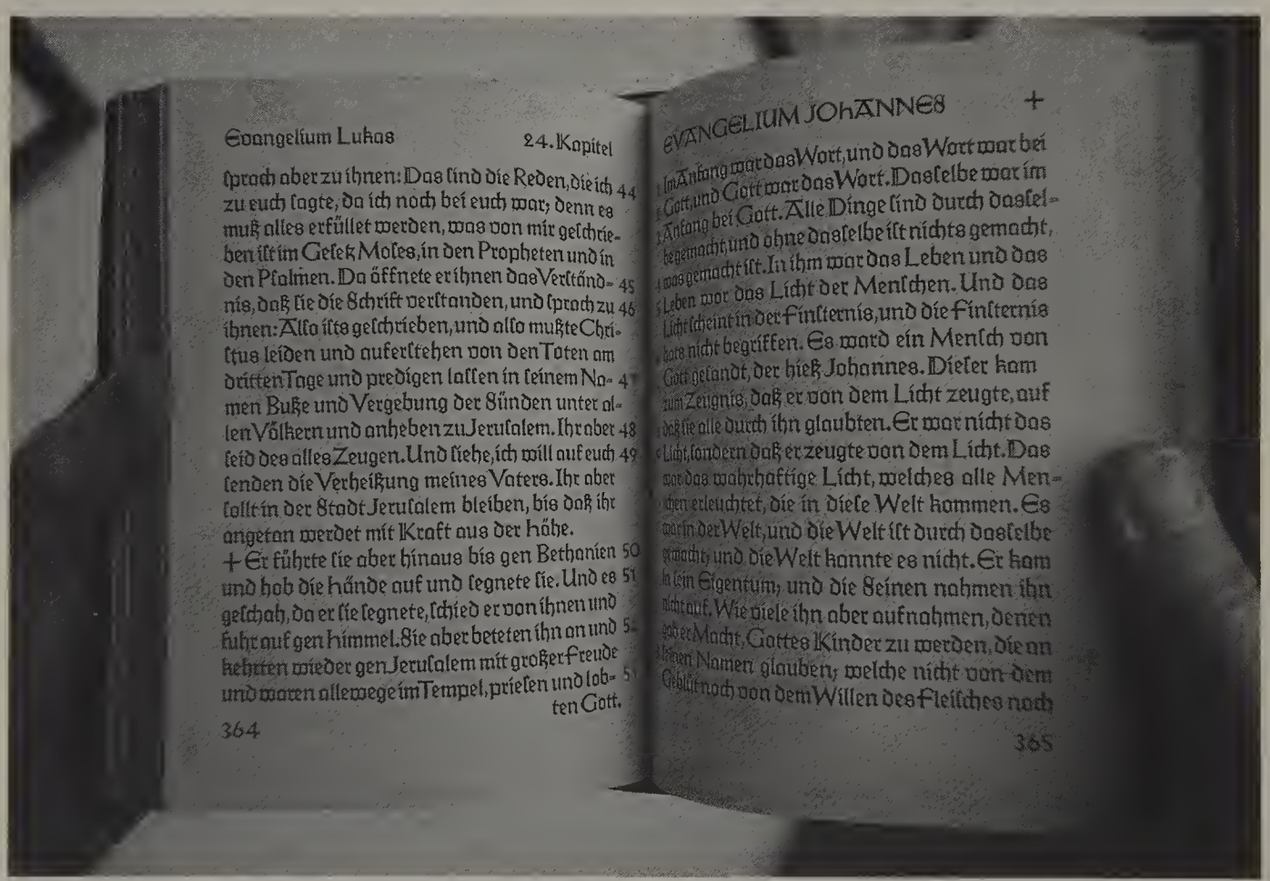
28

Apoſtelgeſchichte 5. Kapitel

namen von den Apoſteln genannt Barnabas
(das heißt: ein Sohn des Troſtes), von Geſchlecht
37 ein Levit aus Zypern, der hatte einen Acker und
verkaufte ihn und brachte das Geld und legte
es zu der Apoſtel Füßen.
1 + Ein Mann aber mit Namen Ananias ſamt
2 ſeinem Weibe Saphira verkaufte ſein Gut und
entwandte etwas vom Gelde mit Willen ſeines
Weibes und brachte einen Teil und legte ihn zu
3 der Apoſtel Füßen. Petrus aber ſprach: Ana-
nias, warum hat der Satan dein Herz erfüllt,
daß du dem heiligen Geiſt lögeſt und entwen-
4 deſt etwas vom Gelde des Ackers? hättest du
ihn doch wohl mögen behalten, da du ihn hattest;
und da er verkauft war, war es auch in deiner
Gewalt. Warum hast du denn ſolches in deinem
Herzen vorgenommen? Du haſt nicht Menſchen,
5 ſondern Gotte gelogen. Da Ananias aber dieſe
Worte hörte, fiel er nieder und gab den Geiſt
auf. Und es kam eine große Furcht über alle, die
6 dies hörten. Es ſtanden aber die Jünglinge auf

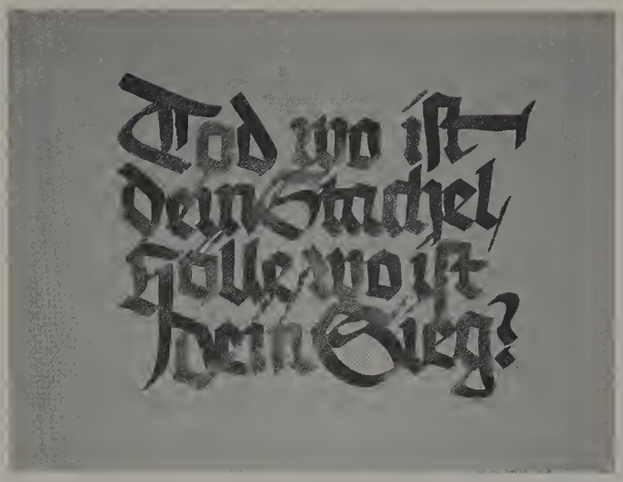
21

144. *Rudolf Koch:* Die vier Evangelien *(The Four Gospels), 1926. Not a natural spread.*



145. *Rudolf Koch:* The Four Gospels, *1926, showing Koch's first use of his typeface that would later be called Jessen. The pages were handset and printed by his son Paul and Fritz Arnold in the Klingspor private press. Koch himself paid for all the expenses for the limited edition of 800 copies.*

'In designing the Jessen type Rudolf Koch put into practice an idea which had long occupied his thoughts: he wished to create a type direct out of the raw material. It was not first to be evolved on paper but was to be worked out directly in steel with file and punch, following the original conception in the designer's own handwriting. Tool and raw material were by their inherent properties to be partly responsible in determining the final form of the characters. The creative artist was at the same time to be the punch-cutter.' (Jessen specimen book, Klingspor, 1934, p. 4 of English inset. Readers



146. Rudolf Koch: 'Death, where is thy sting...'

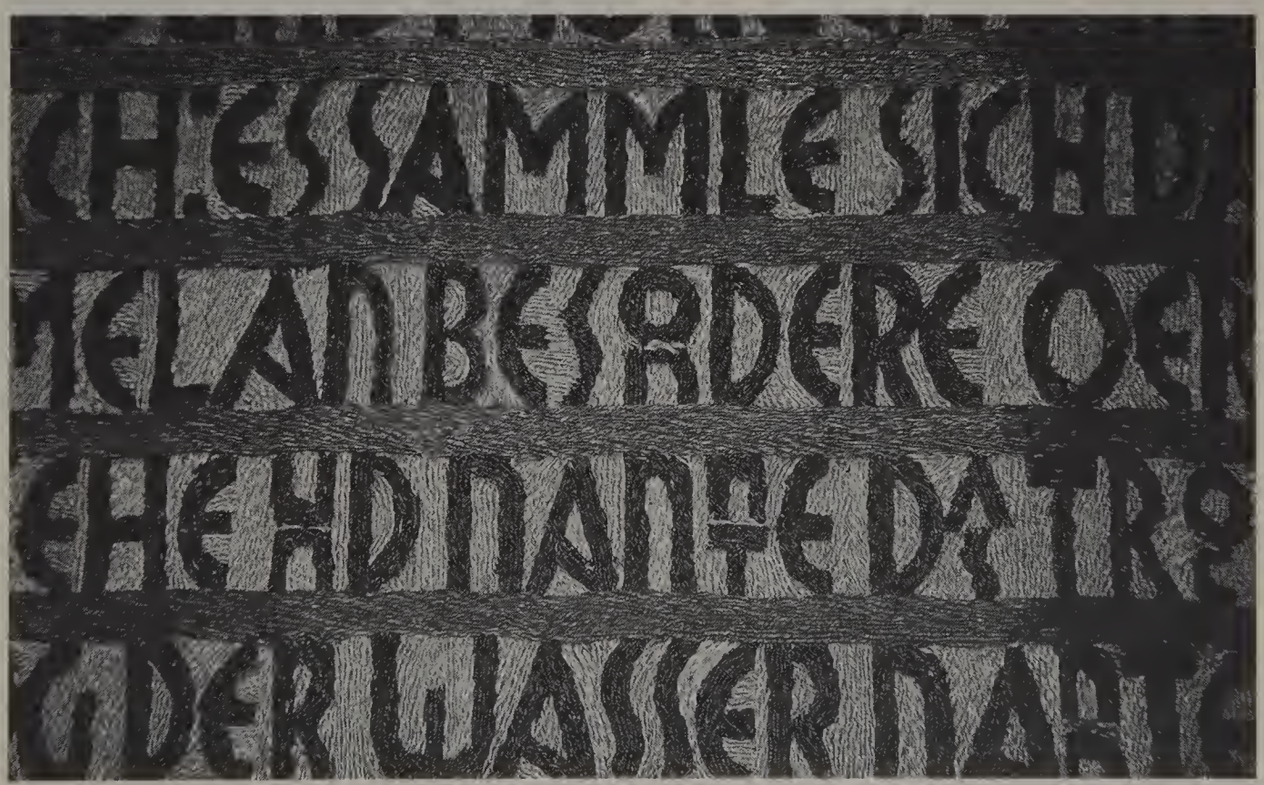
will note the similarity to Koch's own words about the design of Neuland written in 1923.)

The beauty of the Jessen typeface was quickly appreciated by the Grabhorns at their Press in San Francisco; they used it for the first time in the USA for their *Voiage and Travaile of Sir John Maundevile, Kt* which they designed and printed in a limited edition of 150 copies for the New York publisher Random House (1928), including a distinctly quirky Koch-type initial letter in the chapter openers. The book was chosen as one of the Fifty Books of the Year.

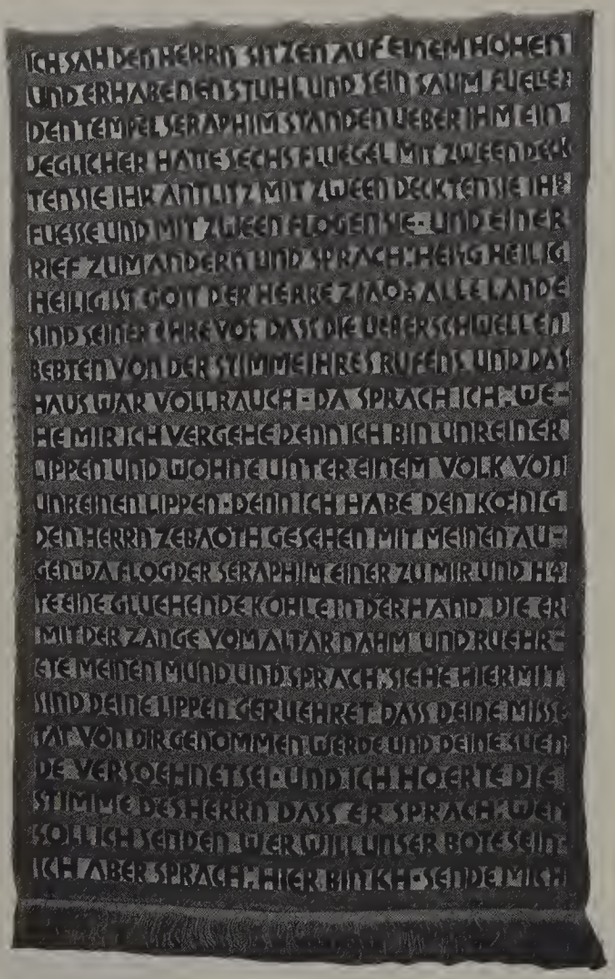
Henri Friedlaender, who had supervised the printing of the *Apostolischen Schriften*, was born in 1904 in Lyons, had studied typography and lettering in Leipzig with Hermann Delitsch, later working at Klingspor with Koch and Max Dorn. He then joined Ernst Kellner at Haag-Drugulin, Leipzig, leaving in 1932 for Holland where he had a successful career. He survived the war years in hiding, leaving in 1950 for Israel where he continued his career as a distinguished letterer and designer. His study of the bookbinder sisters Dorothea and Katharina Freise appeared in *AfB*, no. 5, in 1932.

Another Werkstatt craftsman who would eventually rise to international stature was Gotthard de Beauclair (1907-92) who, as a young man, was introduced to Koch by Christian Heinrich Kleukens (1880-1955), Beauclair's distinguished uncle. (Kleukens, at his Ernst-Ludwig Press, was to print Koch's monumental *Blumenbuch* in 1929.) While working at the Werkstatt 1925-8, Beauclair perfected his skills at type composition in the Klingspor typefoundry, and at the end of this period became yet another Werkstatt 'graduate' to join Haag-Drugulin in Leipzig.

The seven large tapestries were completed in 1926. What now, what further work in this medium? They had not been commissioned; Koch had paid for the expenses out of his own pocket, as he had for *Die vier Evangelien*. He and the members of the Werkstatt must have been startled one summer's day by the unexpected but timely arrival of two cheery Sisters from the Protestant Convent of St Marienberg, in nearby Helmstedt. The Order embroidered paraments, decorative cloths for altars and pulpits, but the members were overwhelmed by the dilapidated condition of the surrounding furnishings. The Sisters had been advised to visit Koch's Werkstatt – and they immediately saw that

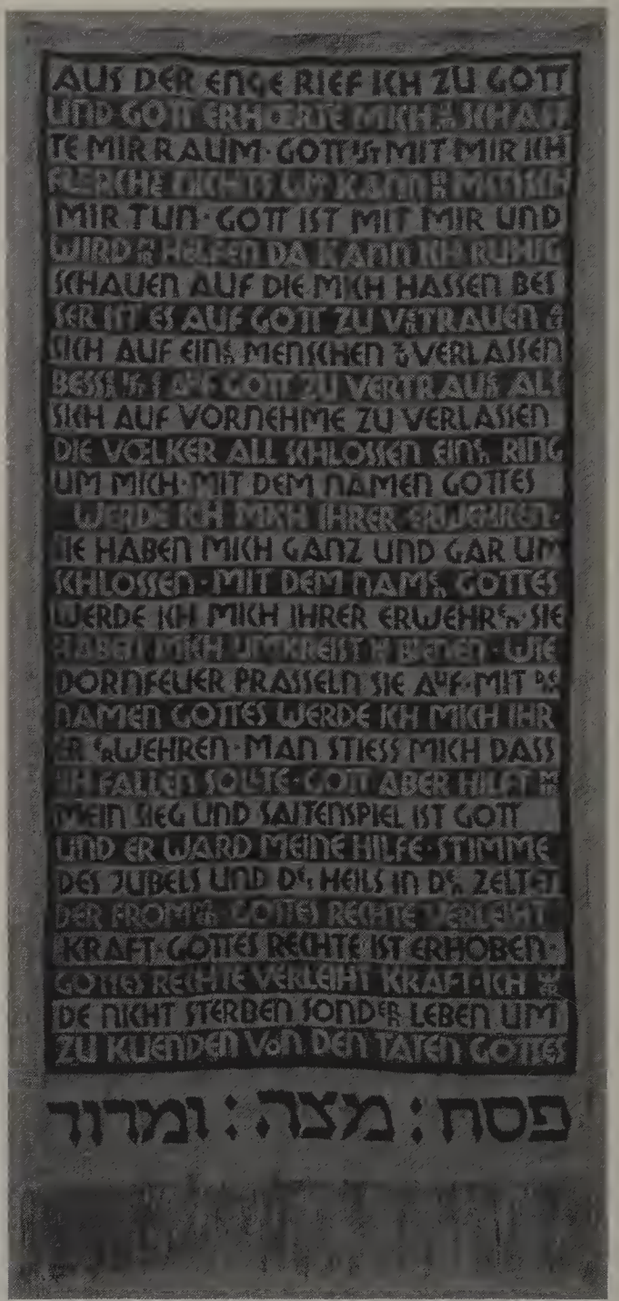


147. Offenbach Werkstatt wall-hanging (Am Anfang schuf Gott Himmel und Erde...), Friedenskirche, Offenbach a. M. (detail).



148 (above). Offenbach Werkstatt tapestry, c. 1926. (Ich sah den Herrn...), Klingspor Museum.

149 (right). Rudolf Koch (or Berthold Wolpe) and Werkstatt members: Embroidered wall-hanging (Aus der eng Rief...), c. 1926, later exhibited in the 1927 International Book Art exhibition, Leipzig.



150 (right). Offenbach Werkstatt wall-hanging (Im anfang war das wort...). Size: 7 ft. 7 in. sq. (2.3 m. sq.)

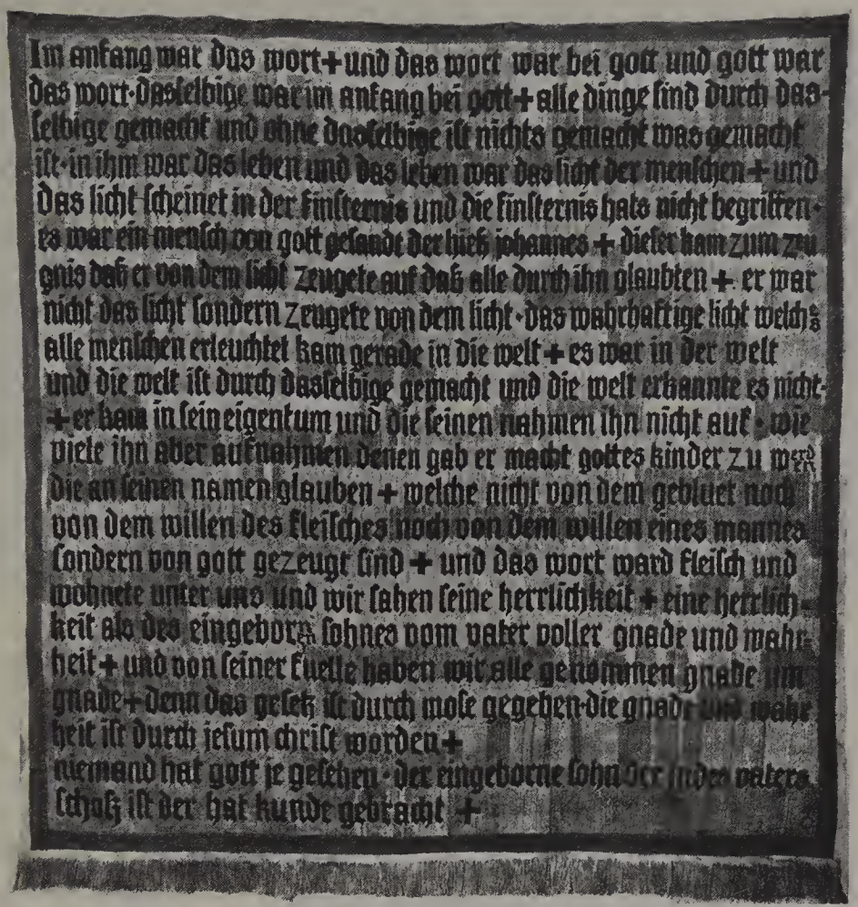
here in Offenbach lay the solution to their problem.

The short visit of Sister Irmentraut von der Schulenburg and Sister Magdalene Beer was to be the spark for six years of fine, religious work by the Werkstatt, and years of great fulfillment for Koch. He must have been overjoyed to serve the Convent and Church, and to find a willing client that required so many diverse objects. Other commissions for churches followed, particularly for the restoration of the church of the Deaconess Mother House at Kaiserswerth (with the encouragement of Sister Natalie von Meyeren), the Cathedral of Naumberg and the chapel at Nordeck. Heinrichsen wrote that the Sisters from Kaiserswerth, Ludwigslust and, especially, Marienberg worked on their own projects in the Werkstatt itself.

Emma Rehn was to write of this exhilarating period:

'The weaving workshop is next to the lettering workshop and is a nice, light room with white-washed walls. It contains looms, our embroidery frames, spinning wheels, the spool wheel and other equipment. Small and large samples of embroidered and woven work as well as finished hangings hang on the walls. The supplies of linen materials and yarn, dyed using old vegetable dyes, are in chests . . . .The scene is completed by a very lovely old clock from the Black Forest . . . .

'The beautiful wall hangings with quotations . . . were produced in this room by Rudolf Koch and his colleagues. Everyone who worked with us had first to become familiar with the materials and this meant learning spinning in the workshop so


Im anfang war das wort + und das wort war bei gott und gott war
das wort · dasselbige war im anfang bei gott + alle dinge sind durch das-
selbige gemacht und ohne dasselbige ist nichts gemacht was gemacht
ist · in ihm war das leben und das leben war das licht der menschen + und
das licht scheinet in der finsternis und die finsternis hats nicht begriffen ·
es war ein mensch von gott gesandt der hieß johannes + dieser kam zum zeu
gnis daß er von dem licht zeugete auf daß alle durch ihn glaubten + er war
nicht das licht sondern zeugete von dem licht · das wahrhaftige licht welchs
alle menschen erleuchtet kam gerade in die welt + es war in der welt
und die welt ist durch dasselbige gemacht und die welt erkannte es nicht ·
+ er kam in sein eigentum und die seinen nahmen ihn nicht auf · wie
viele ihn aber aufnahmen denen gab er macht gottes kinder zu wer
die an seinen namen glauben + welche nicht von dem geblüet noch
von dem willen des fleisches noch von dem willen eines mannes
sondern von gott gezeugt sind + und das wort ward fleisch und
wohnete unter uns und wir sahen seine herrlichkeit + eine herrlich-
keit als des eingebor[illegible] sohnes vom vater voller gnade und wahr-
heit + und von seiner fuelle haben wir alle genommen gnade um
gnade + denn das gesetz ist durch mose gegeben · die gnade und wahr-
heit ist durch jesum christ worden +
niemand hat gott je gesehen · der eingeborne sohn der [illegible]
schoß ist der hat kunde gebracht +

151. A corner of the weaving workshop.

that he or she would know how to work with linen thread. We were also allowed to attend Professor Koch's lettering class which enabled us to master the forms. We embroidered and wove wall hangings, altar cloths, altar hangings, carpets, linen tablecloths, etc., of all sorts and types. The master came over to us every day, looked at what we were working on and gave us his advice; sometimes he stayed for hours with us when he was drawing something on cloth. Pupils who took lettering were also allowed to learn spinning, embroidery and weaving. People from near and far, even whole classes with their teachers, often came to visit our workshop and to see what we were working on.

'But in addition to spinning and weaving, parties were also held in our room. It was particularly nice during the plum cake season, which our master really loved. The master would often come over and say: "People, today we want to celebrate. Emma, Ursel, make some coffee, get some cake and milk!" Mr [Richard] Bender from the lettering workshop would be sent out to get something to smoke (because he was an expert on the subject).

'The table for coffee was set up in the middle . . . Everyone was invited . . . We ate and drank . . . Mr Koch told us stories about his life, about his experiences during the war, and as an apprentice – some of them funny, some of them serious, and we learned a lot from them. And then at an appropriate point he would shout out: "So, let's get back to our work.". . . It was a wonderful time.' (Emma Rehn, 'Koch's Webwerkstatt', *Graphische Nachrichten*, June 1934, p. 288; tr. HJvS)

Every generation hopes to find the ideal method of teaching writing to its schoolchildren. Germany had a particular problem in that two styles were required: deutsche, also called gotische, and lateinische, what we might call 'joined-up' writing – a style closer to that taught to children in British and American schools.

In 1911 the Berlin designer Ludwig Sütterlin (1865-1917) had been asked by the Prussian ministry of education and the arts to propose a model for handwriting that could be taught in schools. His recommended style became the standard German handwriting taught in schools until 1945, although numerous experts were antagonistic, considering the style lifeless. Günther Grass, the author who, as a child, had been taught the script, had some hilarious things to say about it in his novel *The Tin Drum* – that it had a 'malignant angularity' and that it was most suitable for slogans and certain documents such as 'vaccination certificates, sport scrolls, and handwritten death sentences'! (*The Tin Drum* [Die Blechtrommel], 1959; Penguin, 1965, pp. 79-80)

In the latter part of 1926 the Hesse ministry of education and the arts, not happy with Sütterlin's solution, asked Koch to develop, with a group of Offenbach teachers, further handwriting models. The following year, Dr Rudolf Conrad commented:

'Lately Rudolf Koch has been working at attempts to re-vitalise the characteristic "German script" taking as models some excellent examples of 18th- century handwriting. It is probable that the resultant writing will be utilised in Hessen as the standard school handwriting. It is extremely gratifying that a Ministry of Culture should call upon a past-master of the art of lettering for the fulfilment of such an important task . . .'. ('Prof. Rudolf Koch und die Offenbacher Schreiberwerkstatt', *Gebrauchsgraphik*, no. 8, 1927, p. 11; tr. in the original article by E.T. Scheffauer.)

Koch's recommendations were published in his *Die Offenbacher Schrift. Eine Anweisung zum Schreiben einer deutschen und einer lateinischen Schrift* (The Offenbach Script. Instructions for the writing of 'deutsche' and 'latin' script). The continuation of the 'Offenbach' or 'Sütterlin' controversy is further discussed below, pp. 122-4, with the publication in 1928 of Koch's *Die Offenbacher Schrift*.

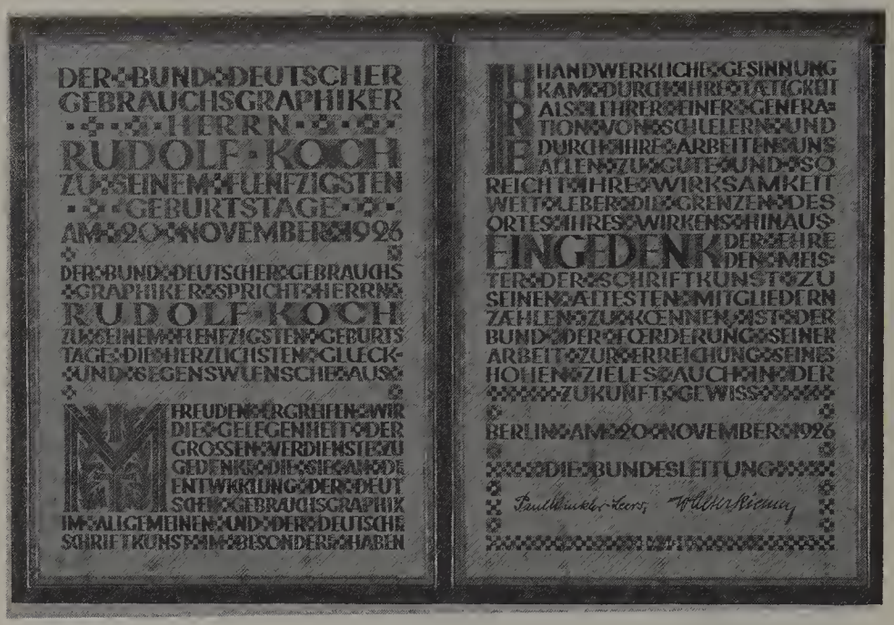
Volume V of the *Fleuron*, edited by Stanley Morison, was devoted to Karl Klingspor and his great contribution to typefounding. The important historical study, written by the eminent Julius Rodenberg, included showings of 29 types issued by Gebr. Klingspor from Eckmannschrift of 1900 and Behrensschrift of 1901 to Koch's Wilhelm-Klingspor-Schrift of 1926. Numerous pages show specimens in types designed by Tiemann, Hupp, Behrens and Koch as well as designs by Hans Bohn and Willi Harwerth. Additionally invaluable are appendices listing the Klingspor private press books and pamphlets – Hausdrucke – and the Klingspor type specimen books issued 1900-26.

In a review of the journal, B.H. Newdigate commented admiringly but with an amused sting in the tail:

'No one living has such a command of varied type-forms as Rudolf Koch: his variety and power range from the delicate grace of the Koch-Antiqua of 1922, the specimen of which [shown in the *Fleuron*] is reminiscent of Eric Gill, to such masterpieces of typographic wickedness as his Neuland and Maximilian.' (B.H. Newdigate, 'Book-Production Notes', *The London Mercury*, vol. XV, no. 87, Jan. 1927, p. 309)

In November, Rudolf Koch's fiftieth birthday was celebrated, with E.R. Weiss, Tiemann and Julius Klinger – all of whom also reached their fiftieth birthday in 1926 – in two special *Gebrauchsgraphik* pages, 'Den Fünfzigjährigen' (The fifty-year-olds):

'We greet RUDOLF KOCH, who has brought new life into the German letter; creator and teacher of the Offenbacher Schreiber group of artists, the work of which has influenced the entire field of book- and type-design.'



152. Georg Breitwieser: Der Bund deutscher Gebrauchsgraphiker (Association of German Designers) presentation folder to Rudolf Koch to mark his 50th birthday, 20 November 1926.

At Christmas, writes Heinrichsen, Koch received the news that he had been appointed a professor (although several writers had long before referred to him as one), thus becoming a civil servant. In spite of Koch's despair, expressed years earlier, that he did not want to end up as a civil servant, he appeared to be quite happy when it actually happened. The journal *Die Christliche Kunst* reported:

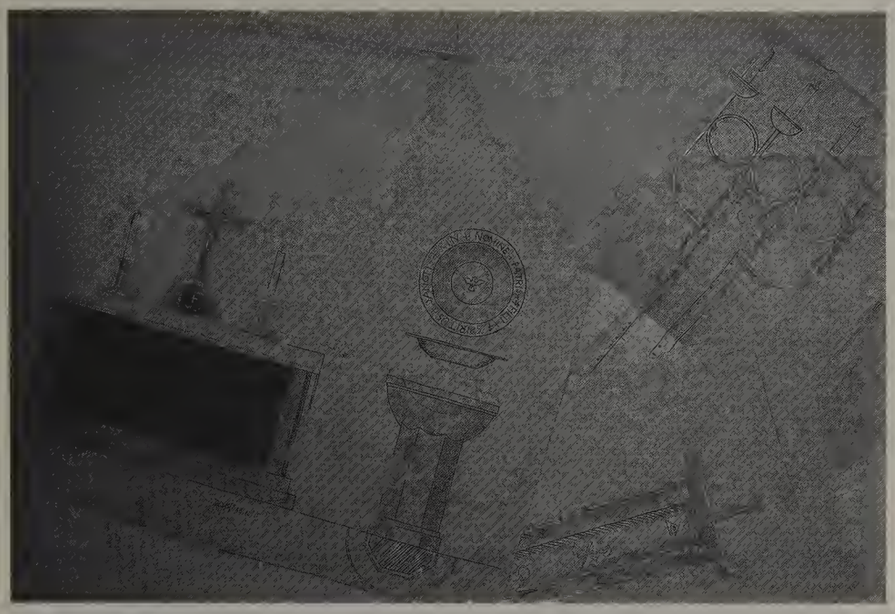
'The design staff of the Offenbach Kunstgewerbeschule, Rudolf Koch, Ludwig Enders, Richard Throll, . . . were officially granted the title of Professor by resolution of the General Council, Hesse.' (Feb. 1927, p. 161)

1927

Shortly after his appointment as professor, Koch received an offer to become director of the newly-formed Meisterschule für Deutschland Buchdrucker in Munich; he decided against the move as he felt too deeply rooted in Offenbach. Paul Renner accepted the offer.

In early 1927 Darmstadt hosted a second exhibition of the work of Koch and his associates. This major exhibition, 'Schrift und Handwerk' (Lettering and Craft), from January to April at the Hessischen Gewerbemuseum – where Georg Haupt was still the Director – must have demonstrated to the state of Hesse, if not to the entire German nation, the varied activities and mature results of the Offenbach Schreiberwerkstatt.

The guide to the exhibition (typeset in Jessen, and written with Koch's collaboration) reviews the



153 (above). Rudolf Koch: Drawings for a crucifix, baptismal basin and candelabra, c. 1926.

154 (right). Offenbach Werkstatt: lead container c. 1926.

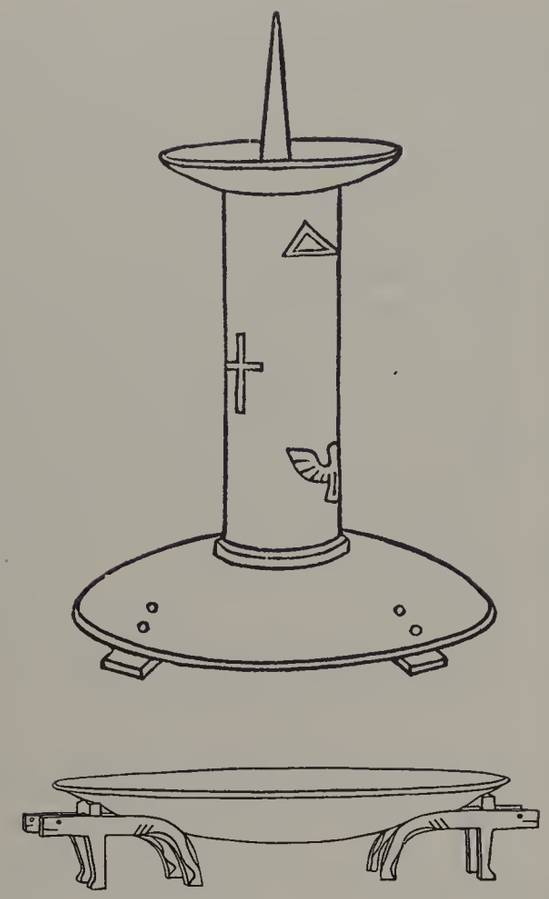
history and numerous accomplishments of the Werkstatt. In the galleries were displayed objects on paper, in metal, in ceramic, and numerous drawings: commemorative war memorials lettered for churches in the vicinity: Rossdorf, Rumpenheim, Beerstadt, Cronberg, Griesheim, Langen, Lippstadt, Heusenstamm, and in the Friedenskirche at Offenbach; gravestone inscriptions; tapestries; certificates; bookbindings; Koch's *Four Gospels* of 1926; the *Book of Signs*; works from the Rudolfinische Drucke; altar crosses, candelabra and other objects for church ritual; puppets; proofs of Koch's then-major project, *Das Blumenbuch* (which would be published 1929-30); a lettered *Haggadah* commissioned by Dr Guggenheim. Impressive must have been the drawing for the enormous bells already in the tower of the Friedenskirche at Offenbach. It was a remarkable celebration of letterforms.

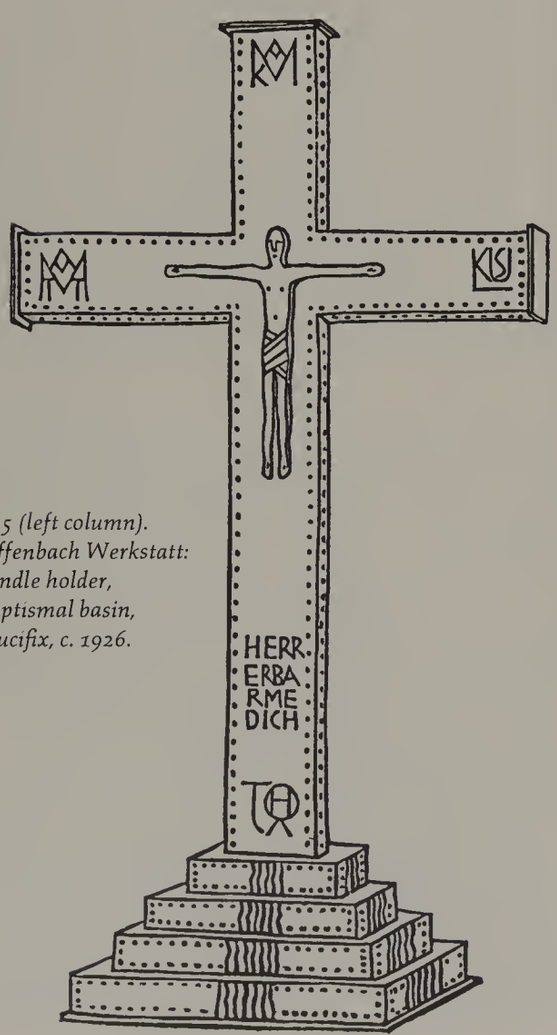
Personal Werkstatt signs of the appropriate co-worker accompanied each section. The sections of the guide are as follows: 'Das Zeichen' (The signs; orb sign of the Offenbacher Werkstatt), 'Das Schreiben und der Schriftunterricht an der Offenbacher Kunstgewerbeschule' (Writing and the teaching of lettering at the art school; signs: Koch and Friedrich Heinrichsen, his assistant), 'Die Druckschriften' (Koch's typefaces for Klingspor), 'Die Rudolfinischen Drucke' (sign of the RD: Koch/Gerstung), 'Aufzählung der Rudolfinischen Drucke' (Bibliography), 'Der Druck der vier Evangelien' (The printing of the Four Gospels; signs: Siegfried Fuchs, Dorothea Freise, Katharina Freise), 'Die Notendrucke' (Music printing; sign: Paul Koch), 'Das Blumenbuch' (The Flower Book; signs: Fritz Kredel and Margret Kranz), 'Die Metallarbeiten' (Metalwork; sign: Kurt Jobst), 'Gegenstände für den Gebrauch bei den Weihnachts- und Osterspielen in Offenbach' (Objects for use at the Offenbach Christmas and Easter Passion plays), 'Die Glocken' (The bells), 'Das Spinnen und Weben' (Spinning and weaving; signs: Emmi Freise, Webwerkstatt, Helene Böhm; Olaf Düster), 'Die Gegenstände für den jüdischen Gebrauch' (Objects for Jewish ritual – the quantity of which clearly demonstrated Dr Guggenheim's generous patronage; sign: Berthold Wolpe), 'Schrift als Wandmalerei' (Wall lettering; sign: Karl Vollmer; by then a teacher of lettering in the master crafts school at Aschaffenburg), 'Töpferei' (Pottery, of Richard Freise, by then in Kassel), 'Kasperlefiguren' (Puppets, by Friedrich Heinrichsen, for little friends in Offenbach and Darmstadt).

Other artworkers credited were Annie Kredel, Hertha Jobst, Karl Schäfer, Ursula Koch and Walter Schönwandt. Although not members of the Werkstatt, works by Willi Harwerth and Richard Freise were included because of their close association with Koch and the workshop.

Several of the religious utensils illustrated in the guide were probably those executed for the St Marienberg Convent, results of the visit of the two Sisters of the Order to the Werkstatt the previous summer.

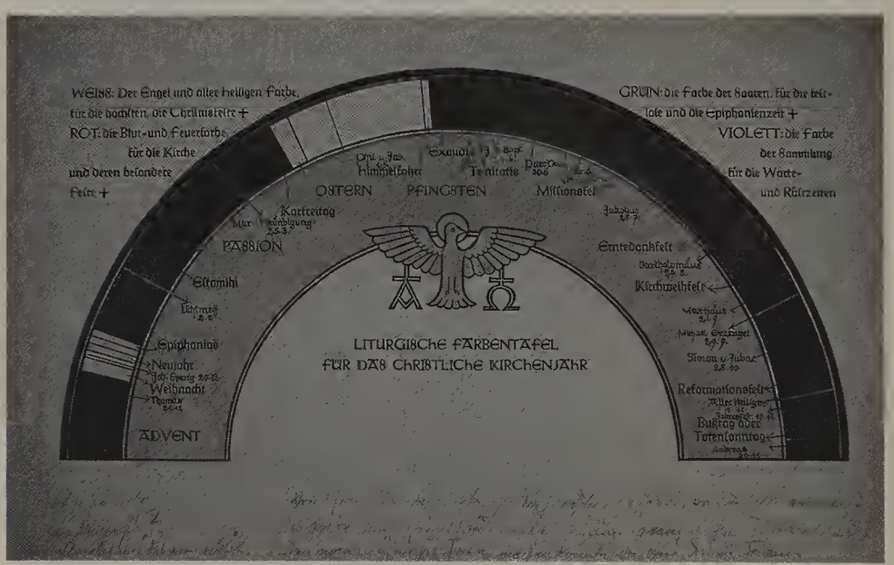
The guide also lists large works not able to be shown in the exhibition: a portrayal of St Anna,



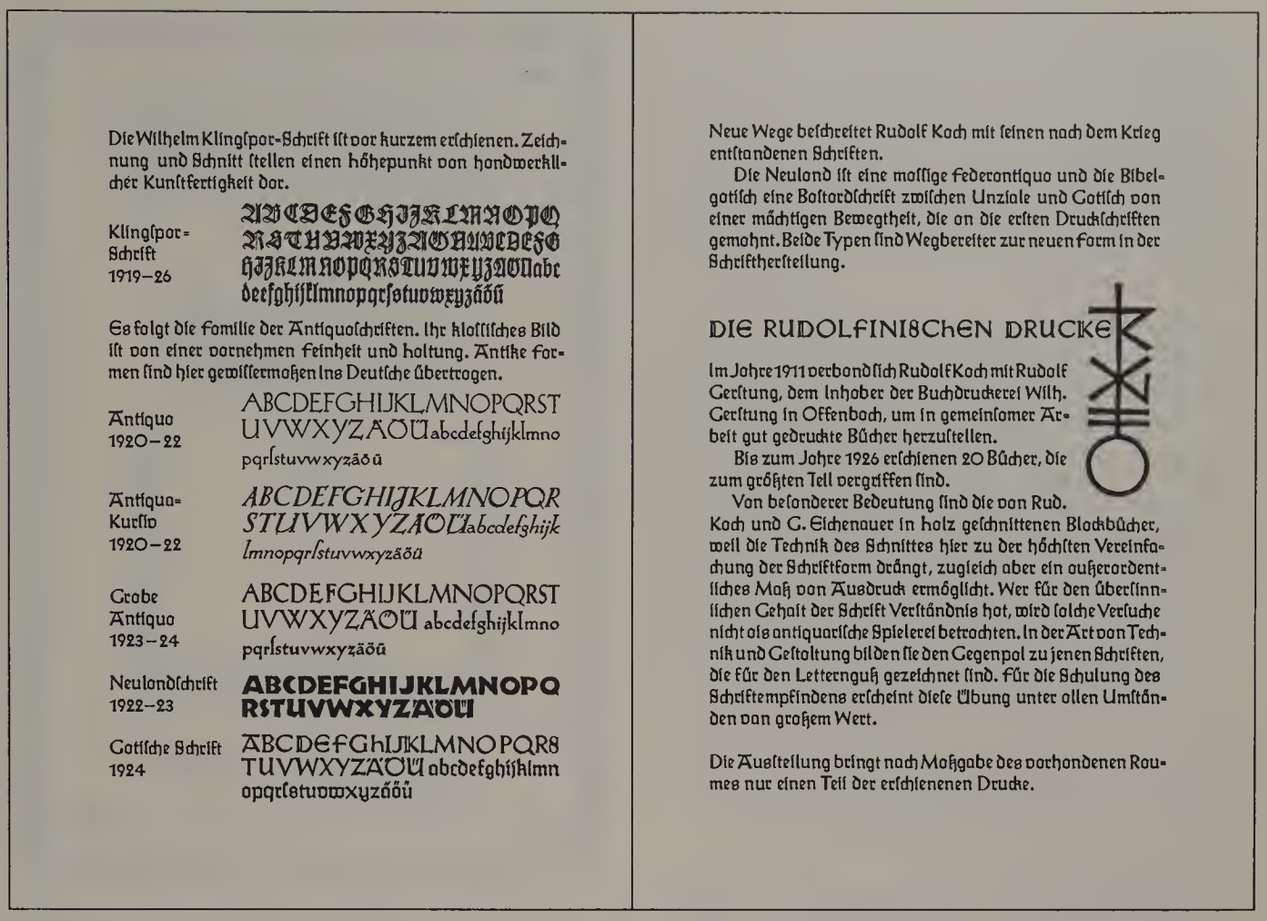


155 (left column). Offenbach Werkstatt: candle holder, baptismal basin, crucifix, c. 1926.

156 (top). Rudolf Koch: Baptismal basin, brass, diameter 50 cm, c. 1926. Executed by Walter Schönwandt.



157 (above). Rudolf Koch: Liturgical colour scheme for the Church year, with annotations, c. 1926.



Die Wilhelm Klingspor-Schrift ist vor kurzem erschienen. Zeichnung und Schnitt stellen einen Höhepunkt von handwerklicher Kunstfertigkeit dar.

Klingspor-Schrift 1919–26

Es folgt die Familie der Antiquoschriften. Ihr klassisches Bild ist von einer vornehmen Feinheit und Haltung. Antike Formen sind hier gewissermaßen ins Deutsche übertragen.

Antiquo 1920–22

Antiquo-Kursiv 1920–22

Grobe Antiquo 1923–24

Neulandschrift 1922–23

Gotische Schrift 1924

Neue Wege beschreitet Rudolf Koch mit seinen nach dem Krieg entstandenen Schriften.

Die Neuland ist eine massige Federantiquo und die Bibelgotisch eine Bastardschrift zwischen Unziale und Gotisch von einer mächtigen Bewegtheit, die an die ersten Druckschriften gemahnt. Beide Typen sind Wegbereiter zur neuen Form in der Schriftherstellung.

DIE RUDOLFINISCHEN DRUCKE

Im Jahre 1911 verband sich Rudolf Koch mit Rudolf Gerstung, dem Inhaber der Buchdruckerei Wilh. Gerstung in Offenbach, um in gemeinsamer Arbeit gut gedruckte Bücher herzustellen.

Bis zum Jahre 1926 erschienen 20 Bücher, die zum größten Teil vergriffen sind.

Von besonderer Bedeutung sind die von Rud. Koch und C. Eichenauer in Holz geschnittenen Blockbücher, weil die Technik des Schnittes hier zu der höchsten Vereinfachung der Schriftform drängt, zugleich aber ein außerordentliches Maß von Ausdruck ermöglicht. Wer für den überinnlichen Gehalt der Schrift Verständnis hat, wird solche Versuche nicht als antiquarische Spielerei betrachten. In der Art von Technik und Gestaltung bilden sie den Gegenpol zu jenen Schriften, die für den Letternguß gezeichnet sind. Für die Schulung des Schriftempfindens erscheint diese Übung unter allen Umständen von großem Wert.

Die Ausstellung bringt nach Maßgabe des vorhandenen Raumes nur einen Teil der erschienenen Drucke.

158. Spread from the 1927 Darmstadt exhibition guide showing Koch's later types. The guide was typeset in Jessen, Koch's most recent typeface, still called 'Gothic type' (lower left). Koch's sign for his private press, the Rudolfinische Drucke, is shown at the far right.

with lettering, in the church at Erlenbach a. M.; St Ulrich in the church of Rettersheim, Markt Heidenfeld; four text wall-hangings in the church at Wilgardswiesen; the inscription of 650 names on the war memorial in the headquarters of Höchster Farbwerke; designs for further memorials at Aschaffenburg-Damm, Laufach, and the war cemetery in Aschaffenburg.

The 'International Book Art Exhibition' (Die Internationale Buchkunstausstellung) was held in Leipzig from early June to the end of September. As part of this great exhibition devoted to the book industry and arts, the finest productions of contemporary German and foreign book art were shown in the Museum der bildenden Kunste in an exhibition organised by the Verein Deutscher Buchkünstler.

Rudolf Koch was on the jury as were, among others, C.O. Czeschka, F.H. Ehmcke, Georg Mathéy, Emil Orlik, Emil Preetorius, Paul Renner, Ernst Schneidler, Walter Tiemann and E.R. Weiss. The official catalogue also lists Stanley Morison as head of the Great Britain and Ireland section.

Ernst Kellner, whose career had risen in a few brief years from that of lowly Klingspor employee and eager student in Rudolf Koch's Offenbach classes and workshop to a luminary in Leipzig's printing world, was responsible for the production of the exhibition's official publications and wrote the section 'Die Aufgaben der Buchherstellung im modernen Verlag' (The task of book production for the modern publisher) in the final report of the exhibition by its organiser Prof. Hugo Steiner-Prag, *Leipzigs Wirken am Buch*, 1927.

Thirteen years after Dr Zeitler had guided the bibliophile readers of *ZfB* through the delights of the 1914 Bugra exhibition, he repeated the pleasurable task, guiding us through the many rooms of this thrilling Celebration of the Book. But again I must limit his many and informative details to those concerning Rudolf Koch.

The first illustration in Dr Zeitler's article shows a lettered page exhibited by Koch, surprisingly his Wessobrunner Gebet of 13 years earlier.

Koch's work was exhibited, as it had been in 1914, with the great and the good, and familiar names appear: Weiss, Preetorius, Behmer, Tiemann, Steiner-Prag, Ehmcke; and those of a new generation: Ladislaus Moholy-Nagy, Herbert Bayer, Jan Tschichold (and also noted in the official catalogue: Georg Salter, Fritz Eichenberg, John Heartfield and Kurt Schwitters).

Dr Zeitler mischievously writes of Koch as a monk of the Middle Ages working in his scriptorium, applying his calligraphy to sheets of vellum – and those absurd and peculiar maxims – and the disciples of the 'letterer-saviour': Karl Vollmer, Friedrich Heinrichsen and Berthold Wolpe (here

misspelled Wolfram). The woodcuts of Willi Harwerth, and those by Fritz Kredel for the *Blumenbuch* were particularly noted. Special exhibitions featured the work of Koch, Tiemann and Weiss; Dr Karl Klingspor's collection of limited editions, shown in the specially-built 'Bibliophile's Room'; and the work of Charles Ricketts from Britain's Vale Press.

From Britain, in addition, were shown productions from the leading presses: Nonesuch, Curwen, Westminster, Kynoch and Cambridge University; British artists: Walter Crane, Aubrey Beardsley, Arthur Rackham, Paul Nash, Eric Ravilious, the American E. McKnight Kauffer. Books from the United States, as those from Britain, showed a no-nonsense approach to design, always conservative and correct in Dr Zeitler's opinion. He picked out the work of the Grolier Club, D.B. Updike of the Merrymount Press, Bruce Rogers, Elmer Adler and Frederic Warde before proceeding to note work from numerous other countries shown at this marvellous exhibition. (Dr Julius Zeitler, 'Die Internationale Buchkunstausstellung Leipzig 1927', *ZfB*, June 1927, pp. 101-20)

Dr Zeitler's barbed comment about the monkish Koch was not wide of the mark. As we have seen, Koch and his disciples were immersed in the designing and making of Church utensils, tapestries, carpets, altar cloths – even advising on the proper colour for walls.

Now an expert on ecclesiastical furnishings, Koch wrote 'Principles for the making of Church utensils' (Grundsätze für die Herstellung von kirchlichen Gebrauchsgegenständen) in *Christliches Kunstblatt*, August 1927, pp. 5, 7 (reprinted the following month in *Gebrauchsgraphik*, no. 8, pp. 24-5). In this article Koch specifies to church authorities which items should be woven (and the desirable colours to be used), which should be of wood (and which woods) and which of metal; instructions for the kind of altar Bible to be used include how the book should be printed and bound: 'Die Altarbibel soll auf ein gutes holzfreies Hadernpapier gedruckt sein . . .'. (The Bible should be printed on a good-quality woodfree rag paper . . .).

Dr Conrad, in his *Gebrauchsgraphik* article of August 1927, notes (p. 23) that works by Koch were illustrated in the journal *Blätter für christliche Archäologie und Kunst*, no. 1, vol. 3.

Siegfried Guggenheim continued his patronage with at least two major commissions during the year: for the Werkstatt Passover tapestries, and for the *Offenbacher Haggadah*, edited and published by Dr Guggenheim.

159. Rudolf Koch: Poster for the 'International Book Art Exhibition', Leipzig, 1927.

160 (below). Rudolf Koch's poster displayed on a Leipzig street billboard, 1927.

He wrote in the foreword:

'During the solemn ceremony of a Seder evening [the first evening of Passover, when the Exodus from Egypt is commemorated] I wanted to do my part in bringing alive to my children and to the guests from our close circle of friends some of the spiritual treasures of Judaism which touch the humility and pride of our beliefs. With permission of the author and publisher I based my notes on the Haggadah which the Rabbi Doctor Caesar Seligmann first published with the J. Kauffmann firm in Frankfurt in 1913. I expanded the Hebrew section and over the years I have collected a great

161 (below). Rudolf Koch: From Stammbaum der Familie Guggenheim aus Worms, 1926.

162 (right). Offenbacher Haggadah, *title page, 1927.*

163. Berthold Wolpe: Tapestry, c. 1927. '[You must love God Eternal,] with all your heart / with all your soul / and with all your strength' was the Old Testament saying that guided the Guggenheim family.

deal of material in order to give a spark of life as well as some embellishment to the Haggadah for my own use. So the Haggadah I am publishing for a small group of relatives and friends at the instigation of the Rabbi Doctor Italiener contains a mixture of the old and the new.

'All the important Hebraic passages have been translated. Some of the old Hebrew songs are printed in the German alphabet to enable those who are not versed in Hebrew to sing along. The format of the Haggadah presented here promotes the idea of the head of the house organising the Seder evening in his own home . . . . Much of the content comes from the book by Baneth, *The Seder Evening*. I found other things from Moritz Lazarus, Israel Levy. I gathered material from Jewish periodicals and I added articles written by scholars I knew . . . . The Offenbach artists Rudolf Koch, Fritz Kredel, Berthold Wolpe, Friedrich Heinrichsen and the designer Max Dorn gave the book its final appearance and finishing touches.

'To ensure that the personal contribution of the author does not appear exaggerated but instead draws attention to the origins of the book, I have added the symbol of the family at the beginning of the book, an image of a glove . . ., the names of the ancestral homes in the Judengasse in Worms . . .'. (S. Guggenheim, *Offenbacher Haggadah*, Offenbach: Dr Guggenheim, 1927; tr. HJvS)

This *Haggadah*, to judge by Dr Guggenheim's description, is a very individual description of Jewish customs and worship. Koch wrote, in a brief article about the project, that Dr Guggenheim provided 'the old traditional ritual of the Seder in a new form by also presenting the original text in German and annotating it using meaningful quotations from classical and new Jewish literature.' (Rudolf Koch, 'Die Offenbacher Haggadah', *Philobiblon*, no. 6, 1928, pp. 193-4; tr. HJvS)

The *Offenbacher Haggadah*, 11 1/2 x 9 1/8 in. (29 x 23 cm.), with 100 pages of text, was printed in two colours, with 12 full-page hand-coloured woodcuts by Fritz Kredel in a 'style of illustration prevalent during the Middle Ages'. Jessen was used for the major part of the text; the Hebrew type was set by the Frankfurt printing firm J. Kauffmann, with other Hebrew words cut in wood by Berthold Wolpe. The music composition was by Paul Koch and Fritz Arnold. Max Dorn designed the book and was in charge of the printing; Dorothea Freise designed the binding.

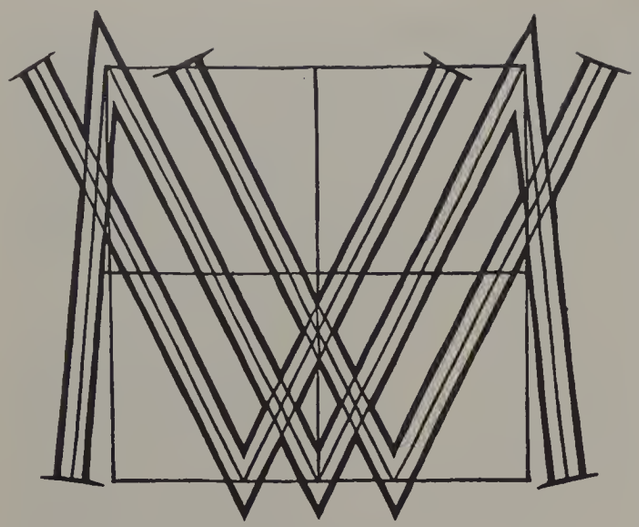
Koch's last collaboration with his friend Dr Beyer were the text illustrations for the latter's 1927 study, *Die Katakombenwelt* (The Catacomb World). They are simple indeed, emulating primitive early-Christian grafitti, and may have been another inspiration for his later portfolio of Christian symbols.

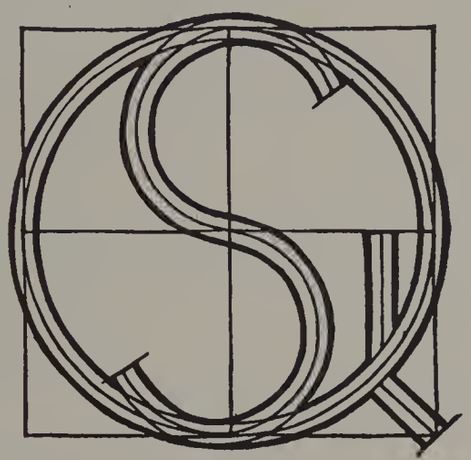
By 1927 the influence of the Bauhaus and modern typography had inspired Paul Renner's still-popular Futura type-family. It must have had the same effect upon modern designers as had Klingspor's Eckmann typeface on the designers of 1900. Other sans-serif typefaces were being issued, by Ludwig & Mayer (Jakob Erbar's Erbar, 1922-30) and Klingspor (Koch's Kabel, 1926-9) but Futura, issued by Bauer, perfectly caught the 'modern' mood and swept the boards. The sales of Kabel (usually Cable in English-speaking countries) were moderately successful. Koch's variations of this sans-serif included Zeppelin (1929) – a shadow Kabel, and Prisma (1928-31), a very eye-catching display face using fine parallel lines.

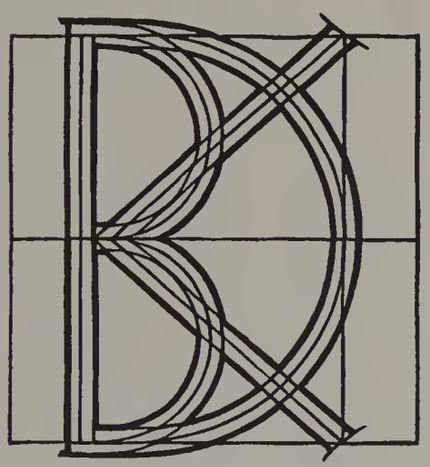
Most-noticeable characteristics of the lower-case Kabel are: a backward-leaning a, the angled cross-bar of the lower-case e, the open descender of the g (a particular Koch preference), the ligature of the ch. Koch's drawings showing the letter construction of his Kabel capitals remind us of his brilliant minute constructions created for the *Book of Signs* as well as being inspirations for the letterer or type-designer.

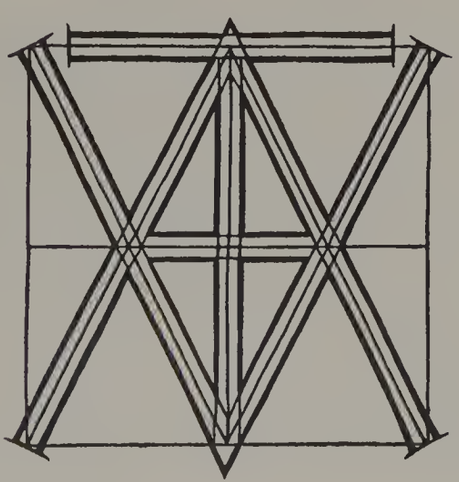
Koch wrote that he enjoyed the challenge of his first sans-serif:

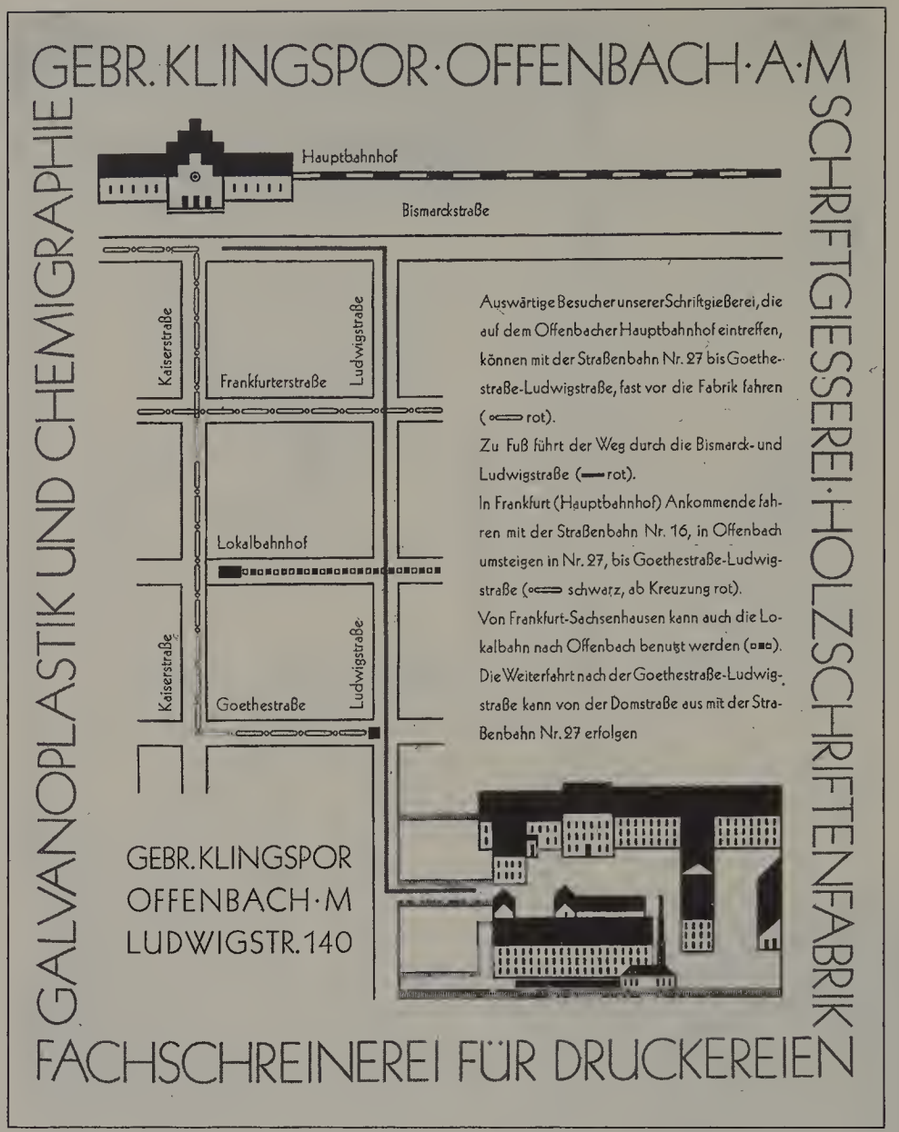
'I was very tempted by the exercise of using a compass and straight-edge to create a typeface





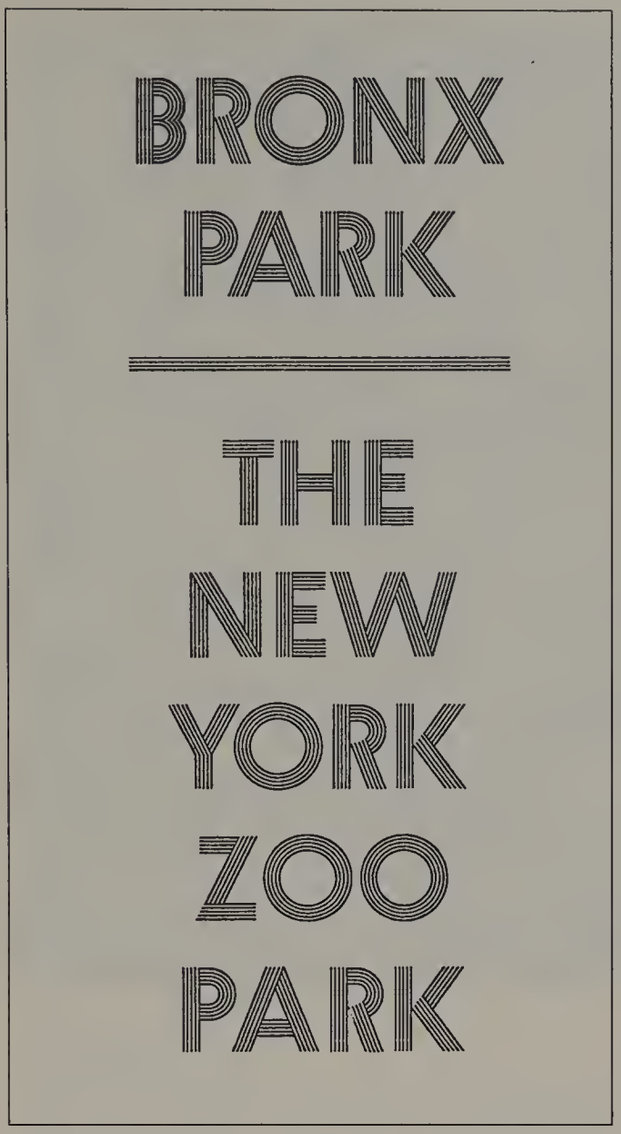






164 (left). Rudolf Koch (with Fritz Kredel): Letter construction of Kabel (Cable), 1926-9. From Das Schreibbüchlein.

165 (above). Rudolf Koch, Kabel (Cable), as used in a 1927 Gebr. Klingspor advertisement that amusingly directed the reader to the typefoundry from the Offenbach railway station either by walking or via the local no. 27 tram. The border type and recommended routes were printed in red.



166. Rudolf Koch: Prisma, 1928-31, Klingspor type specimen.

since, because of my lively interest in type form, I otherwise end up with very personal solutions, and I hoped for once to be free of this. People always think I am looking for a personal style but this is not true; I avoid it whenever I can but not with any success. And I have not succeeded here either. Maybe that is why this typeface has not been given the same recognition as others [other sans-serifs]

167 (above right). Rudolf Koch: Zeppelin, from a Gebr. Klingspor specimen book of types.

in Germany because it projects a character in contrast with the spirit of the current style.' (Rudolf Koch in a letter dated 30 July 1931, quoted in J. Rodenberg, 1940, p. 109; tr. HJvS)

1928

A conference and small exhibition of the ritual cloths made by the Marienberg Sisters who had trained in the Werkstatt was held for weekend visitors, 19-20 May 1928, at the Kloster St Marienberg, Helmstedt. The gathering was welcomed by the Abbess Irmentraut von der Schulenburg, the Sister who had arrived at the Werkstatt two years earlier. Among the speakers was Georg Haupt, the long-term literary patron of Koch and his co-workers, who spoke on 'Church and Art'. Kredel, dating the event as 1929, wrote that '. . . [A] meeting of leaders and laymen of the church was held at Helmstedt to discuss new liturgical possibilities. Koch, his daughter Ursula, and I were invited. We took samples from the workshop

168. Rudolf Koch in his Werkstatt, c. 1928. To the left of the Meister are Fritz Kredel, Friedrich Heinrichsen, Berthold Wolpe, 'two Sisters from Kaiserswerth (Abbess Irmentraut von der Schulenburg and Sister Magdalene?), and a student of Kredel'. (Heinrichsen)

and Koch gave a lecture . . . . Koch impressed many of the ministers and received commissions from several of them.' (F. Kredel, 1976, p. 15)

The Abbess Irmentraut von der Schulenburg, studying at Koch's Werkstatt, created a studio at the cloister for the production of ritual cloths, the Werkstatt des Niedersächsischen Paramentenvereins (the studio of the Parament-makers of Lower Saxony, St Marienberg, Helmstedt). The Sisters thus became part of the 'Koch circle'. The Abbess and Sister Magdalene appear to have been at the Offenbach Werkstatt from 1927 until at least 1930.

The Werkstatt's variety of accomplishments, however, did not go without its criticism from Heinrichsen (in his *Recollections*) who saw it as a dispersion of talents and energies. Unlike later design historians, he had been in a unique position to see the everyday problems of the Werkstatt. He felt that the work undertaken was too ambitious – too much was started at the same time: weaving, embroidery, dyeing, spinning, bookbinding and other things, each of which 'would have represented a life's work to accomplish'.

Heinrichsen felt the demands on Koch led to his physical exhaustion: having to be in three workplaces, no interest in holidays, his necessity to finish everything he was doing, an inability to be more selective in the work he took on. All ideas, even often very wild ones, were dealt with in great detail although the older members of the group tried to keep things in perspective and tried to distinguish between what was good and what was not worth doing.

Albert Windisch, who had earlier been associated with the Klingspor Typefoundry, wrote a lengthy study, 'The Work of Rudolf Koch', for volume VI of *The Fleuron*, 1928. Overly sycophantic, its importance lies in the numerous reproductions and its English translation of Koch's autobiography which had appeared in *Das Plakat* in 1921, which has been quoted above.

Koch's proposals for a written alphabet to be taught to young schoolchildren – the Hesse education ministry project of 1926 – appeared in his 1928 book *Die Offenbacher Schrift. Eine Anweisung zum Schreiben einer deutschen und einer lateinischen Schrift* (The Offenbach Script. Instructions for the writing of 'deutsche' and 'Latin' script). There had been a need 'to find a replacement for the general style of handwriting taught at school which everyone considered soulless and lacking in expressiveness. In association with his teacher friends, in particular Martin Hermersdorf, Koch developed a

foundation course for schools, his Offenbacher Schulschrift (1927) [not to be confused with Koch's later typeface called Offenbach]. This highly broken German running-hand, which was originally condensed in style and then took on a slimmer look with only certain characters being more complicated, was written with a broad nib in contrast to the pointed nib used earlier and the monotonous straight stroke of the Sütterlin script which came later . . . . Koch's personal interpretation of the Offenbach script was cut by Klingspor as Koch-Kurrent and issued in 1934.' (Georg Kurt Schauer, 1963, p. 176; tr. HJvS) The arguments for the 'Offenbach' or the 'Sütterlin' style carried on for a lengthy time; as noted, the authorities eventually came down in favour of Sütterlin and it was Sütterlin's style of handwriting that was taught to schoolchildren until 1945.

Georg Haupt:

'The recent introduction of the Sütterlin script in Prussia has temporarily had a delaying effect on the success of the Offenbach script. It is possible that the schools in southern Germany will now after all decide to accept this [Offenbach] script which through its intrinsic soundness and strong relationship to the elements of formal structure offers the most fruitful basis for teaching.' (Georg Haupt, in 'Die Offenbacher Schreibwerkstatt', exhibition leaflet, Munich, 1930, p. 5; tr. HJvS)

Julius Rodenberg:

' . . . [I]n place of the somewhat dry Sütterlin script which was introduced as the handwriting style in Prussian schools, [Koch] recommended a livelier style for young people. Together with his own most talented students, he produced some other publications, and that was another nice thing about him – the fact that he ungrudgingly allowed them to derive benefit from their work . . . . Like Klingspor, he had a sharp eye for talent and knew how to recognize it quickly.' (J. Rodenberg, 1940, p. 118; tr. HJvS)

Martin Hermersdorf:

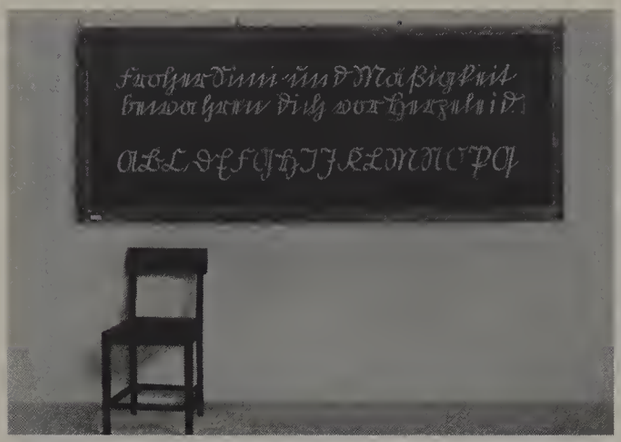
'To everyone who was involved in it, the birth year of the Offenbacher Schrift (1927) holds a number of valuable memories . . . . Rudolf Koch had invited teachers from Offenbach to put together recommendations for handwriting reforms in Hesse. Many of the teachers thought that a compromise with Sütterlin was being planned. However Koch had something totally different in mind [but it seemed to come too late]. So the working party was quickly reduced by the number of disappointed attendees. This left a small bunch of those who were confident about the plan . . . . Men with practical experience, we formed a team [whose] leader and head was Rudolf Koch. As a recognised expert and experienced craftsman in lettering, he provided the group with direction, a plan and an objective. His credentials as a leader were based on the rich wealth of his . . . teaching lettering and, on the other hand, on his unwaveringly reliable sense of good and pure, active German form!

' . . . Because of the Master's natural and refreshing manner our work over the period of many weeks provided us with stimulation and enrichment and was enjoyable. Koch liked working with teachers; he had a great deal of respect and appreciation for the teaching profession. There was only one thing that went against his quiet and unerring nature: the constant reforms and experiments in the schools, particularly those that took place after the war . . . .

'Rudolf Koch created the majority of his wonderful typefaces and unparalleled manuscripts using a broad quill pen. This was the kind of pen he used his whole life long. He used it in all different kinds of widths and with any ink. This is why he knew more about its properties and possibilities than anyone else. In his textbooks he illustrated how it should be used; he personally taught hundreds of his students how to use it. The first exposure most of us had to it also was when the approved school handwriting was introduced. It is true that all the reformers had hailed the modern goose-quill pen as the tool which would save our traditional German script, had proven that a broad pen slanting to the right is "handy" for the majority of school children. However, until 1927 there were no instructions on how to use it in school nor was a set of principles of a German ABC available. Our former working group can take pride in the fact that we provided German schools with both these things. It is not our fault that German teachers have not yet made use of them.

'Koch's textbook *The Offenbach Script* contains the sentence: "What we really need now is a writing style which embodies a sound sense of beauty, yet our eyes are instead demanding bolder, more severe forms rather than flowing, soft ones." The series of German and Latin alphabets we produced together embrace this currently certainly modern principle. As a functional and proper broad pen script, the Offenbacher Script is the best school handwriting style produced until now. Clear and firm in character, it is an appropriate expression of the German nature and the German ethos on form.

' . . . He always countered our often anxious impatience over the hushed-up school script: "We have done our work as well as we could. And if it is good, sooner or later people are sure to accept it."'



Gedanken und Mäßigkeit
bewahren dich vor Harzsucht

ABCDEFGHIJKLMNOPQ

Kannst du mir nun sagen
Gründe? — Ich kannte
mein innerstes Herz.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ.

169 (left and far left). Rudolf Koch and a group of Offenbach teachers: Deutsche Schulschrift, 1927-8. The writing style was later adapted by Koch as the typeface Koch-Kurrent (running-hand) and issued by Gebr. Klingspor 1934-5.

(Martin Hermersdorf, 'Working with Rudolf Koch' (Meine Zusammenarbeit mit Rudolf Koch), supplement to W. Lange, 1939, pp. 43-53; tr. HJvS)

But the recommendations of Koch's working party had only limited acceptance. Hermersdorf noted that the 'select schools of the Party, the Adolf-Hitler schools, have introduced our writing'.

Hermersdorf also described the project in the 1935 edition of Koch's *Das Schreiben als Kunstfertigkeit*.

It is fascinating to follow the evolution of Koch's lettering to its ultimate design as a typeface. His inspirations for these type designs usually came from his explorations of letterforms in his lettering class or Werkstatt or in his 'free time' working at home. But the large clear alphabet which led to his typeface Offenbach was the result of a very practical request from a deaconess whose sight was failing and thus could no longer read the Bible with ease. Koch would write of the deaconess and his subsequent work for her in his *Vorarbeiten zu einem Bibeldruck* paper of 1930 (see p. 139).

From 17 July to 27 September 1928, the First Edition Club, 17 Bedford Square, hosted the first exhibition in London of modern German book design 1918-1928. Exhibited were works by Koch and the Rudolfinische Drucke as well as productions from the Janus, Ernst-Ludwig, Kleukens, Cranach, Ernst Engel, and numerous other private presses. *Philobiblon*, the Viennese journal devoted to fine books and printing, noted in its no. 4-5, p. 145, that the *Liverpool Post and Mercury* had called Koch a second William Morris: 'Quite something coming from the English!' And it continued: 'Koch generally inspired the English so much that the First Edition Club is to publish an English edition of the *The Book of Signs*.' The English edition of *Das Zeichenbuch* was indeed published in 1930.

10 er erwürget die Unschuldigen heim-
lich; seine Augen halten auf die Ar-
9 men. Er lauert im Verborgenen wie
ein Löwe in der Höhle; er lauert, daß
er den Elenden erhasche, und er ha-
schet ihn, wenn er ihn in sein Netz
10 zeucht. Er zerschlägt, und drücket
nieder, und stößet zu Boden den Ar-
11 men mit Gewalt. Er spricht in seinem
Herzen: Gott hat's vergessen; er
hat sein Antlitz verborgen, er wird's
12 nimmermehr sehen. Stehe auf, Herr;
Gott, erhebe deine Hand; vergiß der

10 e Elenden nicht! Warum soll der 13
Gottlose Gott lästern, und in seinem
Herzen sprechen: Du fragest nicht dar-
nach? Du siehest ja, denn du schauest 14
das Elend und Jammer; es stehet
in deinen Händen; die Armen befeh-
len's dir; du bist der Waisen Helfer.
Zerbrich den Arm des Gottlosen, 15
und suche heim das Böse, so wird
man sein gottlos Wesen nimmer fin-
den. Der Herr ist König immer und 16
ewiglich; die Heiden müssen aus
seinem Land umkommen. Das 17

170. Rudolf Koch: Spread from New Testament and Psalms, 1927-8, lettered in 'large Gothic' (Koch) for easy readability by the elderly deaconess (see p. 139). This led to Koch's typeface, Offenbach.

DER SCHREIBER RUDOLF KOCH

Das Buchſtabenmachen in jeder Form iſt mir das reinſte und das größte Vergnügen, und in unzähligen Lagen und Verfaſſungen meines Lebens war es mir das, was dem Sänger ein Lied, dem Maler ein Bild, oder was dem Beglückten ein Jauchzer, dem Bedrängten ein Seufzer iſt – es war und iſt mir der glücklichſte und vollkommenſte Ausdruck meines Lebens.

Rudolf Koch

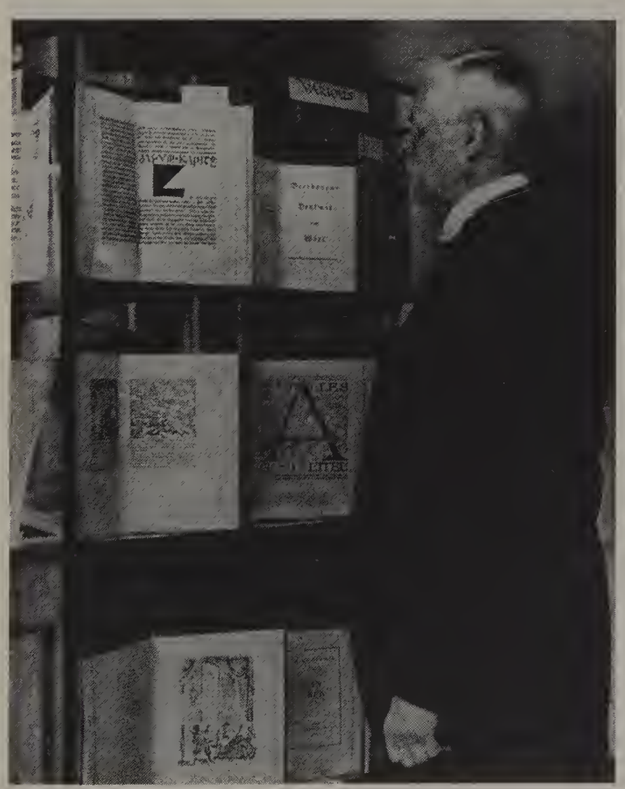
Magere Offenbach mit deutſchen Großbuchſtaben

Die Frage nach der beſſeren Lesbarkeit hat die letzten Jahrzehnte hindurch viele Unterſuchungen zur Folge gehabt. Nirgends konnte man beweiſen, daß die Lateinſchrift beſſer zu leſen ſei, vielleicht wurde ſogar das Gegenteil feſtgeſtellt. Aber wir fragen garnicht nach der reinen Zweckmäßigkeit, für uns iſt die deutſche Schrift viel mehr, als für die anderen Lateinſchrift iſt. Sie iſt uns Ausdruck unſeres eigentümlichen und beſonderen, eben unſeres deutſchen Weſens, das ſich mit Worten garnicht weiter umſchreiben läßt.

Daß die Ausländer im allgemeinen dieſe Schrift ablehnen, daß ſie ſie nicht leſen mögen, das hängt gerade mit dem zuſammen, was ihren Wert ausmacht.

Rudolf Koch

171 (above). Settings of two Koch quotations typeset in Offenbach using both Roman and 'gothic' capitals.



172 (right). The German Ambassador, His Excellency Herr Dr Stahmer, looking at the Rudolfinische Drucke's Das Evangelium des Markus *(1923), displayed in the First Edition Club exhibition of works by leaders in the German revival of fine printing, London, July 1928.*

The *AfB* November issue contained a long article, 'Das Wunder der Schrift, Aussprüche über Wesen und Bedeutung der Schrift', which included numerous brief quotations from eminent German-speaking writers of the printing and typographic field – Rudolf von Larisch, Paul Renner, Koch, Peter Jessen, Peter Behrens, Otto Hupp, Konrad F. Bauer and Christian Kleukens.

Koch's contribution:

'It is a peculiarity of our time that it does not produce skills in artistic embellishment, illustration or decoration. All attempts in this direction end up being imitations of historical forms or hollow fakes. Our new builders and the artists who work with books therefore rightly renounce everything of the sort.

'Type, on the other hand, provides a means of attaining a highly noble decorative effect through the use of pure functional forms. In the strictest definition we can be lavish in our decorative detail without falling victim to the dangers mentioned. And yet all characters in the alphabet are equally useful, depending on the task at hand.' (Rudolf Koch, in 'Das Wunder der Schrift', *AfB*, v. 11/12, 1928, p. 803; tr. HJvS)

1929–30

Victor Hammer and Koch occasionally visited each other, either in Offenbach, Florence, or the Hammers' summer house in Austria. Koch wrote the following paragraphs after a visit to Hammer in Florence in 1929. They demonstrate Koch's view of the lands beyond Germany – in this case, Italy – as a beautiful temptress to be shunned, his life-long obsessive sentimentality regarding his Fatherland, and what it meant for him to be a 'true' German yet to be in conflict with another influential culture. Koch was now over 50 years old.

Rudolf Koch, 'Der Deutsche':

'Even as a boy I wanted to become a proper real German.

'I hated anything that was foreign, and even as I was growing up I felt this was a sign of true loyalty.

'Of course I learned to understand that a person must acquire a wide range of knowledge, perhaps also travel to foreign countries, but only because it would then make him love his country even more . . . .

'But more importantly I lacked the desire to travel to southern Europe and to the works of antiquity; the country and the works of the Germans were enough for me. It is true that these works often mirrored a foreign and strange world which also

tempted me to travel abroad, but I felt that it would be a betrayal to give in to these temptations and, the more people travelled to highly-praised foreign lands, the more I was resolved to stay at home.

'Is it not true that we have everything we need in the austerity, wealth and openness of our homeland and our people? Does the simple man in the street here think about adopting foreign characteristics, does a simple-minded soul first need the experience of contrast in order to comprehend the merits and ways of our homeland?

'I wanted to be something complete, a Nordic and a German. I was drawn to this kind of wonderful and reassuring union, I hoped it would enable me to accomplish in a happy, easy and clear way what I had been blessed with, and that there should be nothing of which I need be ashamed.

'Then suddenly, just for a few days, I was transplanted to Florence, the famous city of the south. Friends of mine took me on a tour of the streets and palaces; they let me see beyond the houses and took me to the hills around the city, there in the most beautiful spring sun stood olive and cypress trees.

'A worker standing on a high scaffolding in a cloister was singing along in low and disjointed tones; to me it was the most marvellous, melodious sound I have ever heard coming from the human throat.

'During this time I was just like other people: I spoke, my eyes and mind were open, I ate, drank and slept. No one, not even I, could suspect that there was anything different about me.

'I looked at the works of marble and bronze, the paintings and the columns. The undreamt-of beauty of forms and shapes swept down on me, I was enveloped by the serenity of the arches.

'Where was I? To me it seemed like magic. It could be that vestiges of the place had been resting in my soul from an early age, but what I saw there was unbelievably stunning, frightening in its overabundance.

'I was as enraptured as Paul, I could speak with him: Has my soul been in my body or out of my body, I do not know, God knows. –

'I had been back home for quite a while when one day I started as if awakening from my sleep and clutched at my heart. What was the trouble with it?

'I did not know it anymore. It seemed as if something had cut through it, as if it had suffered some damage.

'I pulled myself together and looked around. And people were standing around and nodding and saying: Yes, yes, that happens to everyone.

'Then I became angry: I do not want to be a prisoner, I need my freedom. Should I spend the last years of my life as a fool? An old man who falls in love with a young girl is ridiculed.

'This is just how I was feeling. When I thought back to those days I felt a pain deep in my heart. There is no other way that I can describe it, except: foreign places, the incomprehensible, the unattainable. The sun. The sky. One's land.

'Why is it that we have to spend our long oppressive lives under this grey sky in the musty air, in the dark forests? To me it is like a prison from which we cannot run away.

'I have a yearning, and nothing more. The pain is there, and the pain will remain.

'But I am a rational, active man who needs a clear head and steady hands; what good will this restlessness do me? – And life is after all full of diversity, and there are times when I almost forget, and sometimes it seems as though everything was the way it used to be.

'But then suddenly without warning it starts again, and there is no hope of it disappearing.

'What I am, I do not know, I am striving towards something totally different.

'Everything that is mine, the gifts I was born with, that which is part of me seems to have become strange to me – oh, if I could only adopt these foreign ways.

'I am fleeing my homeland, but the foreign lands are not accepting me.

'Everything that I have, I despise, I am looking for something which is not within my grasp – is this how I should be spending the rest of my life?

'Can everything one has done flourish, can real work be created?

'What has happened to me?

'What am I?

'It seems to me that a voice from far away is answering: You are what you wanted to become:

A German.'

(Rudolf Koch, 'Der Deutsche', *AfB*, 1933, pp. 403-4; tr. HJvS)

A selection of Koch's books were shown in 1929 at the Grolier Club, New York, in the exhibition 'German Private Presses'. Willy Wiegand (1881-1961), head of the Bremer Press, in opening the exhibition on 11 April:

' . . . We owe indeed an infinite amount of gratitude to the genius and intuition of William Morris for the deliverance of the printed book from this state of neglect and danger. He, and after him Cobden-Sanderson, pointed out the new tasks, the new possibilities, and, at the same time, the course that should be followed. They showed that the work which is to give to the book its living and

vigorous form could not be accomplished in large type-foundries and printing offices, but rather in small workshops . . . .

'On the pattern of the Kelmscott and the Doves Press the German Presses were founded about twenty years ago. They are, like their English originals and models, real laboratories of the art of printing . . .'.

Wiegand then noted the work of the notable Presses on display: the three imprints of Christian Kleukens, 'the first of the German printers to found a press at Darmstadt in 1907' – the Ernst-Ludwig Press, the Kleukens Press and the Mainzer Press; the Officina Serpentis, Insel, Janus, Ratio, Juniperus, Oda Weitbrecht, Cranach, Bremer and Rupprecht Presses.

'There is also shown the work of two typographers who have no presses of their own but who supervise the printing of their books, Rudolf Koch at Offenbach and Marcus Behmer at Berlin . . .'.

Count Kessler's Cranach Press edition of Virgil, published the previous year, was dedicated to the memory of William Morris; Kleukens's edition of Shakespeare was dedicated to the memory of Cobden-Sanderson.

'We have added to the exhibition a collection of Printing of Dr Karl Klingspor at Offenbach, to show how a German type foundry also tries to study the possibilities of its types . . .'. (*Imprimatur*, 1929, pp. 101-106)

(The Grolier Club would hear much more about Rudolf Koch over 40 years later when in 1970 Fritz Kredel, then resident in New York, gave his talk on Koch and the Werkstatt.)

The Werkstatt's work for the church was reproduced throughout the article 'Neue Kirchliche Kunst' (New religious art), by Georg Lill, in the July issue of the Munich arts and crafts journal *Kunst und Handwerk*: three of Koch's lettered works, a wall tapestry by Koch and one for Dr Guggenheim by Berthold Wolpe, and objects in metal. The Werkstatt's religious work also appeared in later articles in the journal, March 1930 and April 1931.

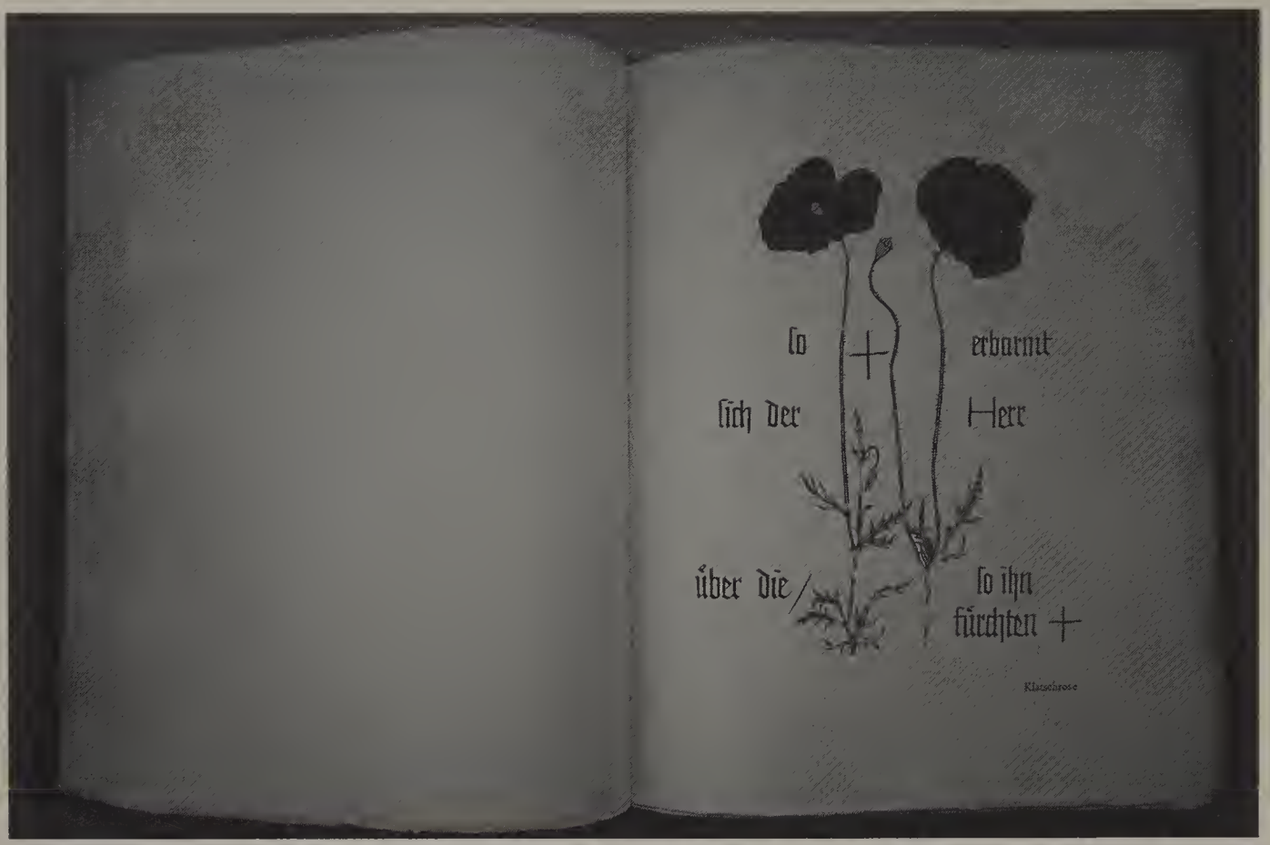
Dr Guggenheim noted that an artist uncle of Koch's – Rudolph Koch (called the Hamburger Pflanzenbilder: the Plant Painter of Hamburg) – had designed an enormous Flower Book years earlier. That book must have remained in Koch's memory, later becoming the inspiration for one of his major achievements, his monumental *Das Blumenbuch* (The Flower Book), published in three volumes 1929-30, a conscious effort to emulate mediaeval herbals. The large-format (13 x 9 in.; 33 x 23 cm.) volumes are numbered, titled and dated as follows: I. Vom Winter ins Frühjahr (From winter to spring; 1929); II. Sommeranfang (The beginning of summer; 1930); III. Hochsommer (Mid summer; 1930). The index, set in Koch's Jessen type, is a breathtaking example of fine typography.

Koch was immensely proud of this huge project and wrote numerous accounts of it. Here is a brief one:

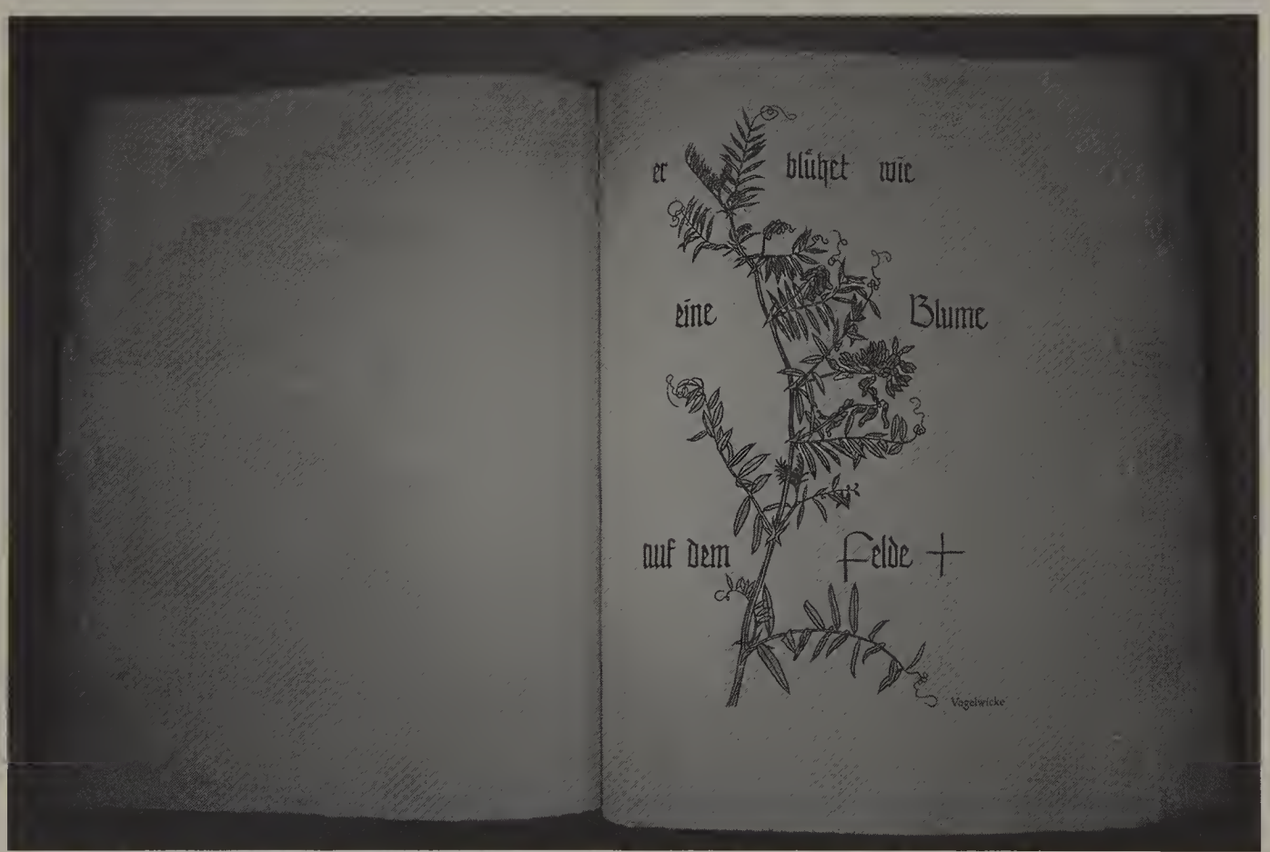
'About ten years ago my children were at an age when I noticed with regret that I did not know much about flowers. I therefore started to draw the flowers they brought home from their walks or which we ourselves found. I liked to draw flowers and I thought, "someday somebody will tell me what their names are". On Sundays we went out with a little pail of water to collect the flowers and I sketched them, coloured them a little and usually our friends could tell us their names. We collected these drawings and one day we thought that others too might enjoy them. A book seemed to be the best medium, but how could they be reproduced? We tried woodcuts. It is extremely difficult to cut flowers in wood. Some of us worked six months without producing any satisfactory results. Then we gave it up. However, one of my co-workers kept trying, he continued experimenting with woodcuts but it became evident that my drawings were too crude. After a year of most laborious efforts we finally had flowers which in our opinion were good enough. From 1922-28 I spent each summer drawing flowers. And my friend Fritz Kredel spent many a year cutting them in wood. This is how my collection of 250 different flowers came into being – collected at random and without any particular aim. I sketched only the ones which grew in and around Offenbach . . . . This collection is intended to give people a taste of summer while it is winter, and even people who do not understand my decidedly religious attitude cannot but find pleasure in my *Blumenbuch*. Other parts of my work could be interpreted as intentionally religious, but not the *Blumenbuch*.' (Rudolf Koch, quoted in S. Guggenheim, 1947, p. 16)

Margret Kranz, an artist and former student of Koch's Offenbacher Schreiber group, also drew some of the original flower drawings. Dr Hans Heil of Darmstadt's Botanical Institute was responsible for proper labelling of all the illustrations.

Friedrich Heinrichsen has written that Kredel, soon after returning from working in Victor Hammer's studio in Florence, began to cut the woodcuts in 1925, 'a job which fully occupied him for years'.



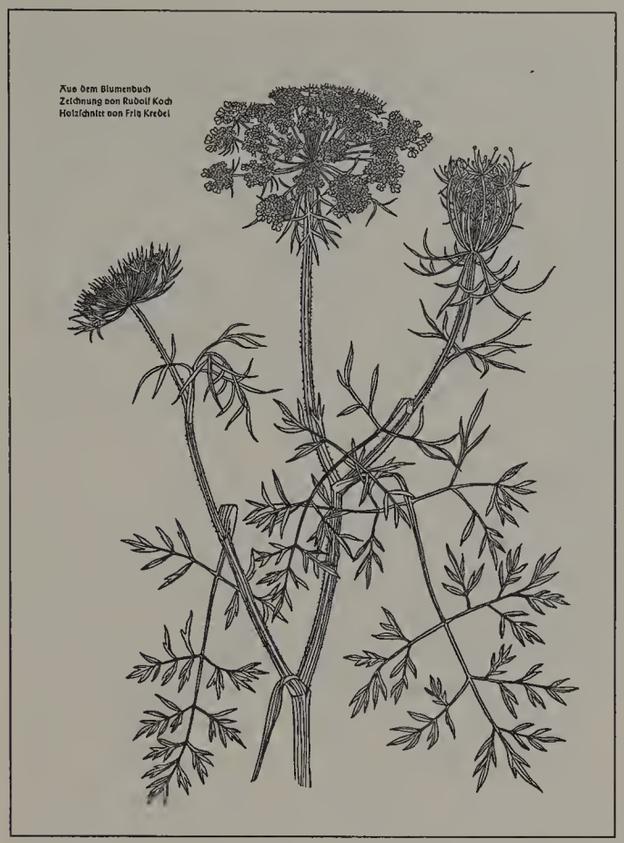
173. Rudolf Koch and Fritz Kredel: Das Blumenbuch *(The Flower Book), 1929-30. Pages from the special edition.*



174. Rudolf Koch and Fritz Kredel: Das Blumenbuch, *1929-30. Pages from the special edition.*

Warren Chappell:

'No project undertaken in the Werkstatt better describes the Koch approach than the making of *Das Blumenbuch*, the famous book of 250 wild flowers which Koch drew and Fritz Kredel cut on pearwood. Several years were required to execute the cuts. After that, the printing was done by Kleuken's Mainzer Press, and the book hand-coloured [by stencilling] by Emil Wöllner, in Leipzig. It was completed in October of 1930. It was financed from the beginning by Koch, and was a fully realised production when it was turned over to the Insel Verlag for distribution.' (W. Chappell, 1972, p. 217)



175. Fritz Kredel: Woodcut for Das Blumenbuch, *published 1929-30. Reproduced from the 1927 Darmstadt exhibition guide.*

176. Margret Kranz: Woodcuts for Das Blumenbuch, *published 1929-30. Reproduced from the 1927 Darmstadt exhibition guide.*

Koch's pride in his eight-year old project was fully justified when it was finally in print. Often having been involved in producing limited editions throughout his professional career, he saw *Das Blumenbuch* as a greater achievement, as a *livre d'artiste*. Koch's personal special edition of 20 copies consisted of a 'set of matted proofs on china paper, hand colored by Rosel Küchler, each numbered, identified, and signed in pencil with the emblem of the Offenbacher Werkstatt . . . with woodcut title-page cut by Kredel after Berthold Wolpe's calligraphy, dated 1930 and signed on the title-page by Koch, Kredel, and Küchler, and with Wolpe's emblem . . .'. (E. Garvey, *The Philip Hofer Bequest*, 1988, p. 184) Early notices instructed potential purchasers to send their orders to Buchrainweg 29, Koch's home.

Wolpe's explanation regarding his 'calligraphy' for this special edition may be found amusing to letterers:

'In 1930 Rudolf Koch asked Wolpe for a title-page design for a special edition of twenty copies of this book which was composed of carefully rubbed proof prints from the woodblocks on Japanese paper. Wolpe wrote a title page immediately, without ruling the paper. He intended to write it again more formally. Koch, however, liked the spontaneity and freedom of the rough and had Fritz Kredel cut it on wood.' (Berthold Wolpe, 1980, item 36; reproduced in *AfB*, 11/12, 1933, p. 391) This special edition was issued in a box, hand-painted by Willi Harwerth.

'Die Arbeit am Blumenbuch' (Working on the *Flower Book*), a letter dated 25 September 1933 from Koch to Ernst Kellner, appeared in the Insel-Verlag's house journal, *Das Inselschiff*, Summer 1934, p. 176. Koch ends the letter: 'So it's been eight years that we've worked on the flowers. It has been a wonderful time.'

Kredel wrote a brief article about *Das Blumenbuch* for the journal *Buch und Schrift* (Leipzig: Staatliche Akademie für Graphische Künste und Buchgewerbe, 1935, pp. 77-9). Two of the woodcuts were reproduced.

Sixty prints from this monumental work can be inspected at close-hand in the Print Room at the Victoria & Albert Museum, London.

A selection of the flower prints, *Sieben Blätter aus dem Blumenbuch*, was later published by Bärenreiter.

While the *Flower Book* was being published to great praise, by contrast Koch was embroiled in an ugly but fascinating controversy regarding copy-right – even then called 'intellectual property'. The rights to a design can be worth many thousands of dollars, or Reich marks (as they then were); a company that has developed a design over many years may then find that the design has been copied in another country, with the most minor and subtle changes to keep within the law. This problem is still with us, two generations later. Koch, from his

elevated artistic level, was rudely dragged down into the marketplace, showing bitterness and exasperation with the American Type Founders Company for its issue of Rivoli, a typeface closely modelled on his Antiqua of 1922.

Rudolf Koch, 'Geistiger Diebstahl' (Intellectual Theft):

'Nothing has been left to Germany in these decades of poverty and oppression save its productive labour. If there is any way in which we can keep our place in the world market, it can only be by means of intellectual labour performed upon material refined to the highest degree, for this is all that a people impoverished in goods and basic materials has to cast into the balances. It is recognised all the world over and legally documented in most civilised countries that artistic activity in the form of original work must be protected by law from imitation.

'The artist who creates something with arduous pains and often after many years of preparatory labour must be protected by society: if anyone else succeeds in putting himself in possession of the results of his work without taking any preliminary trouble, this paralyses the originator of the thought or the form, for it deprives him of the economic foundations of his creative activities.

'When a type-foundry working in common with a creative artist, has succeeded after taking endless pains and making innumerable, very expensive experiments, in creating a new type and developing it in every way, then some other person cannot be permitted to simply come and copy it. The type known as Koch-Antiqua (Koch Roman type), was first designed in the year 1916 and put before the public in the year 1922. In the course of 12 years it has become one of the most widely-spread types of German origin, and together with the italic type which also belongs to it, has made many friends abroad, especially in England and America. The American Type Founders Company which dominates the American market has now brought out a new type under the name of Rivoli, which in all essentials is nothing more nor less than a shameless imitation of the Koch-Antiqua and must be designated as such. The character of the script as a whole has been adopted, the relation of the parts to one another has been preserved, especially the stressed type and the peculiar symmetry of the long letters. The characteristic swelling line of these upper halves has been copied with the same fidelity, and even peculiarities of the handwriting, such, for example, as the broad 'z' in the word 'sizes' . . . . As examples, we might cite certain details, the identity of which sufficiently proclaim the work of the imitator, such as the peculiar free sweep of the final curve of the 'P', running out free instead of connecting with the upright stroke and the unusual slanting stroke used for the dot over the 'i'. The peculiar mobility of the curves has been exaggerated in the case of the small letters into a meaningless and formless angularity (see 'o' and 'd'). The thin lines accompanying the capital letters are taken from the Koch-Antiqua Italic alphabet, even to the slightly protruding extremities, as in the capital 'A' and 'L' which have been extended in the most stereotyped fashion to all the capital letters . . . .

'The decisive point in the comparison of two types, to be sure, must always be the impression made by the type as a whole. There may be most obvious divergencies in details and yet the script may be an imitation. [Examples illustrated] show us the comparison between the original and the imitation. That the free mobility of the original has been transformed into a piece of dry, academic pedantry cannot be recognised as an essential difference, for it is nothing more than the mark of the mere mechanical imitator. In spite of this obvious deterioration of the script, he cannot reckon upon finding the approval of a large number of buyers. This may in part be due to the fact that often enough poor reproductions find more favour with the broad mass of the public than the concentrated intellectualism of the originals and examples of this could be cited from the history of culture in all ages. Here is not the place to enquire whether it is possible to invoke the aid of the law in America against such intellectual theft. If any improvement is to be made, it can only be by means of an awakening of the public conscience. Such imitations must above all be condemned in the strongest possible fashion by all honest and conscientious individuals, the more so as it is not a question of a trumpery piece of work put on the market by some hole-and-corner firm. On the contrary the aforementioned American Type Founders Company made a profit of over 7 million marks in the previous year, and is therefore well able to afford the costs of original work and does not need to seek an advantage for itself by committing highway robbery of German intellectual property.' (Rudolf Koch, 'Geistiger Diebstahl', *Gebrauchsgraphik*, no. 6, 1929, pp. 52-6; tr. by E.T. Scheffauer in the original.)

Five months later Professor H.K. Frenzel, Editor of *Gebrauchsgraphik*, in its pages attacked another American typefoundry for copying Koch's Kabel in an article titled 'Haltet den Dieb!' (Stop Thief!):

'Some time ago, we printed an article treating of the imitating of German types by American Type

Founders. Today we find ourselves forced to put another American firm in the pillory, the great Lanston-Monotype Machine Co., of Philadelphia.

'This case is so grotesque and incredible that no other title would reveal the situation in its true light.

'The Lanston-Monotype Co. has had the impudence to appropriate the type known as 'Kabel bold and light', created by the type-foundry of Klingspor Brothers of Offenbach am Main. They have not even merely imitated this type, but have simply copied it, and even stolen the name as well. In the prospectus of the Lanston-Monotype Co . . . . the following passage occurs: "Arrangements have been completed whereby we shall secure the matrices for casting this popular new type series. Heretofore it has been available only through foreign foundries, and we are exceptionally fortunate in being able to offer this to our trade at this time."

'This is a direct lie. Exactly the contrary is the truth. When the type-foundry of Klingspor Brothers learned that the Lanston-Monotype Co. had the intention of issuing a copy of the Kabel type, the proprietors at once protested in the sharpest possible manner, and insisted upon their rights of ownership. They pointed out that they could not assume that a firm of the reputation and standing of the Lanston-Monotype Co. would countenance such a theft of other people's intellectual property . . .'.

Prof. Frenzel's article continues with harsher words:

' . . . Since they refuse to name the engraver who stole the type for them they become agents provocateurs and receivers of stolen goods and in every civilised country these are more heavily punished than the petty thieves themselves. Or does the firm imagine itself so mighty and powerful that it can afford to set itself above all moral considerations?

'At present we are firmly convinced that there are just as many honest merchants in America as in Europe, who are neither accustomed to do business with rascals nor to accept part of the proceeds of stolen goods . . . .

'He who does not wish to make common cause with rogues and receivers of stolen goods, and also wishes to acquire a really beautiful script – let him remain faithful to the Kabel type, bold and light, which can only be obtained from the firm of Klingspor Brothers in Offenbach am Main or through the Continental Typefounders Association Inc., 216 East 45th St., New York City.' (Prof. H.K. Frenzel, 'Haltet den Dieb!', in German and English in *Gebrauchsgraphik*, no. 11, 1929; no tr. given.)

The controversy continued. Some weeks later Koch received what must have been the most insulting letter he had ever been sent. It came from Henry Lewis Bullen, the Librarian of the Typographic Library and Museum of the American Type Founders Company. A decade earlier when Bullen had been the director of ATF he found himself in a feud with Frederic Goudy who accused ATF of malpractice concerning his type faces.

Henry Lewis Bullen to Prof. Rudolf Koch, 6 January 1930:

'Your letter of December 21st is a disappointment to me, knowing as I do now, and as I knew when I wrote you on November 29, that you yourself was well aware that Koch Antiqua is copied from the Schreibbuch of Urban Wyss, Zurich, 1549. How dare you use the words "robber", "robbed", and "robbery". Your design was the "intellectual property" of Urban Wyss, which any designer may use, as it is now the property of the art.

'I expected a confession from you, and an apology, and not a reiteration of your hypocritical attack. I held back our knowledge of your "robbery", and the further fact that I knew that the Klingspors, whom you deceived I suppose, were defeated, with costs, in their suit against a Vienna type foundry for alleged infringement of your alleged "original" design, with the purpose of ascertaining whether or not you would persist in your imposture. Your answer is an impudent disregard of the facts, written apparently under the assumption that we were not advised of the facts. "DU HEUCHLER, ZIEHE AM ERSTEN DEN BALKEN AUS DEINEM AUGE; DARNACH BESIEHE, WIE DU DEN SPLITTER AUS DEINES BRUDER'S AUGE ZIEHEST." '[Bullen's original in German; translation: You hypocrite, first take the plank out of your own eye, and then you will see clearly to take the speck out of your brother's. The quotation is from Matthew 7:5.]

Further along in this letter, Mr Bullen again hits Koch with a literary sledgehammer:

'Yours is, I am sorry to have to say from long experience, an example of what during the Great War, came to be known as "the German mind", a condition under which stupid ignorance or willful perversion of facts, created a mentality which led the German people to believe themselves holier than other peoples, and therefore ready to place on the backs of other peoples the diabolical sins against civilisation of the rulers of the German people. You, Professor, do not know us as well as we know you.'

Bullen concludes:

'I intend to publish a history of the matter arising from your false claim to originality in the Koch Antiqua design, together with a retrospect of German appropriations of type designs since 1876, and of inventions of typographic machines since 1842, and shall prove, Professor, that the Germans have been "highway robbers of American intellectual property" on a large scale. I shall see that my expose shall have a wide circulation in Europe.'

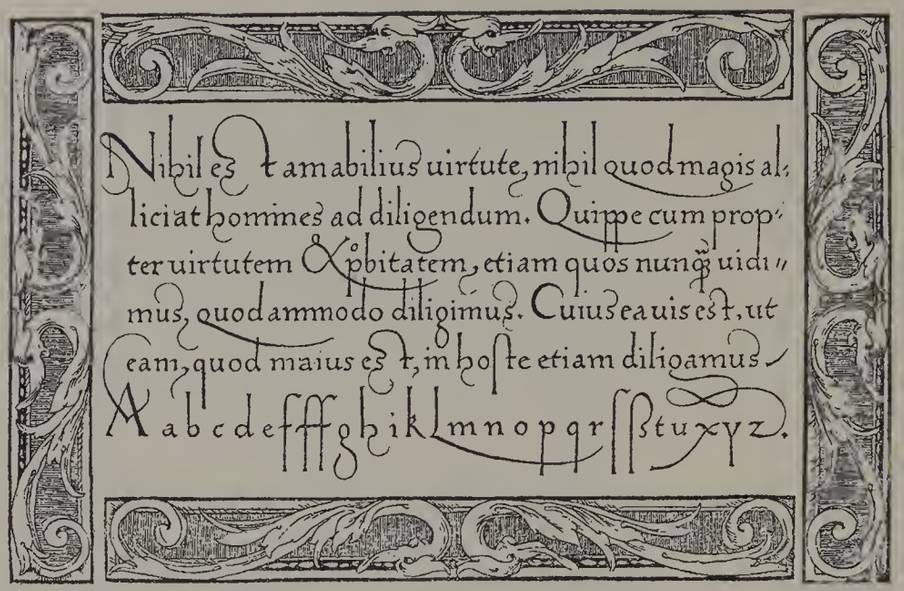
Clear enough! But we have a curious mystery among this correspondence found in the Rudolf Koch file at the Klingspor Museum: a typewritten extract from a letter written by Rudolf Koch on 29 December 1929 to ATF in which he writes (to summarise) – 'In your letter you wrote about the possibility of my working at the American Type Founders Co. but I am very happy where I am and get along very well with the directors of Klingspor.' Can it be possible that Rudolf Koch wrote *two* letters to ATF within days of each other, the first on 21 December to Mr Bullen accusing ATF of robbery, the second on the 29th to another individual at ATF politely turning down the company's offer of a job?

The mystery is partially solved by Dr Konrad F. Bauer in an article which appeared in a German trade journal several months later. (I will use extracts as it is mainly about copyright, copying typefaces and hurt nationalist feelings.)

'It is common knowledge that . . . the American Type Founders Company, which enjoyed a monopoly position in the American market until European types started making their appearance after the war, copied two successful German typefaces, Koch Antiqua and Bernhard Schönschrift. The imitations were not very good but are similar enough to the originals that it has been easy to sell them to uncritical customers in place of the German types which had become so popular.

'ATF mounted a not particularly clever counter-attack in response to the objections raised by the German side. It claimed that German typefoundries had imitated dozens of American typefaces, and its copying of the two German faces was only a reprisal aimed at "warning" the Germans . . . .

'. . . [T]hey were not able to deny the blatant fact that the typefoundry Gebr. Klingspor, whose "Koch Antiqua" had been copied, had never imitated an American typeface. ATF therefore tried to reach an amicable agreement which was done in a rather strange way: it approached Professor Koch, assured him that it truly sympathised with him and was in total agreement with him about the legal protection of type designs, and invited him to become a member of its organisation.



177. Antiqua from the Schreibbuch *of Urban Wyss, Zurich, 1549. It was reproduced (without the frame) in Dr Bauer's article 'Rudolf Koch und die American Type Founders Company',* Klimschs Druckerei-Anzeiger. *Dr Bauer: 'Bullen seems to be referring to an Antiqua which appears on the title page and on the Iij and Liij pages in the Wyss writing book. None of the other lettering shown by Wyss bears the slightest resemblance to Koch Antiqua.' (Compare Koch's early design for Antiqua above, p. 85. Was Koch justified in his complaint to ATF? Koch never suggested that he did not study earlier lettering styles.)*

'Professor Koch rejected the idea and responded that he did not consider it his aim in life to earn as much money as possible but, instead, his priority was to fulfil his artistic ambitions, something which he could not succeed in doing anywhere better than with Gebr. Klingspor.

'In response Professor Koch received an incredibly worded letter which, as the previous letters, was signed by Henry Lewis Bullen, the Librarian of ATF. This reply [quoted above] contains insults directed at Rudolf Koch personally as well as at us Germans in general . . .'. (Dr Konrad F. Bauer, 'Rudolf Koch und die American Type Founders Company', *Klimschs Druckerei-Anzeiger*, March 1930, no. 19, pp. 425, 427; tr. HJvS)

In 1926, Paul, Koch's son, went to Hammer's newly founded private press in Florence, as a punch-cutter and typefounder. Rudolf Koch's manuscript, *Wer ist Victor Hammer?* (Who is Victor Hammer?), written in Florence during a visit to his son in 1929, was completed in Offenbach on 20 January 1930. It is a touching appreciation of the many gifts of his Austrian friend. Koch amusingly refers to Paul at one point: 'For years a young helper, a printer, has been cutting [an uncial] type after he familiarised himself, under guidance, with all the processes of die-cutting and type casting.'

The year before, Hammer had moved into the Villa Santuccio and re-named his press the Stamperia del Santuccio.

The manuscript was written 'in [Koch's] powerful, handsome German script on large sheets of handsome paper, mellowed with age.' It did not appear in print until 1952 when it was exquisitely printed, in both German and English, in a limited edition (from which the above translation by

Ulrich Middeldorf is taken) by Jacob Hammer, Victor's son, who had spent the two years 1933-5 in the Offenbach Werkstatt.

Koch's autobiography of 1921 was vital in giving the reader events of his life to that date. On 2 February 1930 at Hohensolms, near Wetzlar, he gave a talk that illuminated his life and work from a more mature vantage-point, providing us with an especially illuminating text, certainly as informative as the early autobiography, and as moving as the war experiences. Coming from a not-overly religious childhood, what events led him to the religious path? In this fascinating text he discusses his rôle in the Church – and much more; it is the most significant summation of his career –

Rudolf Koch, 'Meine Stellung zur Kirche' (My Position in the Church):

'I am neither a theologian nor a scholar, but a man who works in my workshop, who has pupils to teach and my job to do.

'How did I come to my work and accomplishments? I come from a home which was not actually religious, one which had a friendly but cool attitude towards the Church. I spent my youth in Nuremburg but am not ethnically Bavarian. My early years at the Realschule [secondary school] there were normal; what made an impression on me was my active participation in religious education. My confirmation was the most important event in my youth. In the tradition of my ancestors it was natural for me to take up an artistic profession. I went to the central part of Germany to attend a school of applied art to learn the technique of metalworking. These years separated me from anything to do with the Church. I was in a semi-trance when it came to facing all the important things of life. I went everywhere, and saw everyone. I sought the Church in a quiet way, observed it from the inside, but avoided it in practice. I was already a person, people said, who wouldn't change much anymore.

'An event took place which had a decisive effect on my life. The war started and as a 39-year-old man I became a common soldier. I was actually very happy about it. I had been a respected citizen enjoying all sorts of comforts, and became a common soldier. After a difficult training I went off to the battlefields.

'It was in Serbia that we were suddenly cut off from our environment, separated from our troops, without link to Europe. Absolutely flagging, totally thrown into the unknown, into the uncertain; it was a situation which gave one a total feeling of abandonment. No fighting, no work, just marching, sleeping, going without food, marching, starving. Being rundown, not only in our appearance, we had lost our resistance, we were in a total state of degeneration! Lost from all friends, wife and children far away and no news of them! I knew only one thing: the Good Lord had deserted me. It was the most critical time of my life.

'Later I experienced the war in the normal way – but this feeling of abandonment, only that one time. It is something one can only experience once in a lifetime, but it is something one must experience. This experience of abandonment is a Foundation. Later when I was billeted in Hungary it suddenly became clear that the Good Lord had never been as close to me as when I was in Serbia, and had never marched so closely with me. Everything else in my life is influenced by what happened during this time.

'Soon after I attended a compulsory field service; this was in southern Hungary. A need, at first unrecognised, now became clear: This is Home, I am hearing about things which I am reaching out for. I remember nothing from the sermon, I never know if a sermon is good or bad, only if I have been affected by it. And I am almost always affected by a sermon. On leave I went to church for the first time on my own free will and for no particular reason. I have been attending church ever since.

'I resumed my work after the war. There is no need here to mention any of my other experiences. It soon turned out that a complete transformation had taken place, that a totally different person had returned from the one who had originally left. I cannot characterise this change in words but it was noticeable in the effect because until then I had been an artist who had done all sorts of things, had worked, and had gained a certain level of respect. But something had happened and things were no longer the same; I started a workshop. I formed a group with my pupils and friends and they worked with me. That is what is different. And what did we then do?

'About 30 years ago – I was then living in Leipzig – I attempted lettering . . . [and] began to use a circular nib [Rundschriftfeder] . . . . I wanted to letter, but which texts? I lettered psalms and other passages from the Bible. I lettered psalms for months just for practice. But why should I be writing only psalms? That is why I then began to letter passages from Goethe and Nietzsche, but not for long because I then went back to the Bible. Why? I was drawn to it because every word carries weight and it was not possible for me to combine a light-hearted, exhilarated approach to such words. So I lettered only sections from the Bible . . . because

of the intrinsic importance and solemnity of it . . . . And that is how it remained for many years. But the [brief sections] I lettered never gave me the complete fulfillment I sought.

'I completed a manuscript, with initials, of all the four Gospels and of parts of the Old Testament. I kept on lettering. Why? Why did I do any of these things? To earn money? No. It was some kind of obsession and now I know why I did it and why I am still doing it. It is out of gratitude . . . . I must do what I can and that is why I am lettering.

'My work in lettering and writing led me to drawing typefaces which also allowed me to give each word the visual meaning which I saw. This lettering work then gave everything in my life a new character . . . . And yet it still did not seem to be enough, the words wanted more weight. So I then took a simple wood-carving knife and carved words into wood and this is how the the wall-quotations came into being. But it still did not stop here – these sayings have an ever-deepening effect on people; yes, they are fully transformed by them. So then I began to cut them into metal and following an old method took a file and punches and started punch-cutting myself. It is one of the most difficult skills there is. Using this technique I cut a typeface [Jessen] which I used for printing the New Testament at my own expense and risk, on hand-made paper. It was quite an expensive undertaking but because my typefaces were being sold all over the world I could do this without getting into debt. The New Testament was printed in a small quantity . . . . I have given 50 copies away over the years . . . .

'Had I been a painter, I probably would have painted on enormous canvasses. So I did what I had the talent to do. If one is inspired, this inspiration, this feeling of emotion is transferred to everyone who has the capability of being inspired. It is amazing how something as sobre as lettering is able to convey to others how I feel. Of course, the printed word, the Bible, is the driving force behind it.

'The objective in my work is to print a complete Bible in this way. It will be printed as soon as the right conditions exist, when the necessary revision of the Bible is available. This Bible will contain no decoration or [large] initials, nor will any key passages appear in boldface; it will just be the words with no embellishment.

'But lettering and wood-cutting were not enough for me; I also wanted to give expression to something which too readily disappears in type, in a book. So I moved from the page and book – which can only be appreciated by one individual at a time – to wall decoration, and thus into a totally different kind of world . . . to wall hangings. But I am a man, so was I now supposed to start learning how to embroider, weave and dye? I did everything from scratch. I learned spinning from an old farmer's wife in Oberhessen . . . . I learned how to dye using nothing but true dyes. This took a lot of effort in the beginning and resulted in years' worth of failures. And I was always being asked: Why are you making this useless effort? It is much cheaper to buy all these things. Then I reached the stage where I could begin to embroider the hangings which I had woven and dyed myself. It took me many years to make seven large wall hangings. They depicted psalms, individual passages from the prophets, and the Prologue to the Gospel according to John. These wall hangings could fill an entire church. I spent my entire savings on this work. No one would ever be able to buy them. I also never expected that anyone would buy them from me. They are now hanging in the marvelous convent church in Jerichow in the large chancel where they fit so well that one would think they had been made especially for this space. (The tapestries were later taken back.) . . . .

'The work on the wall hangings required the help of several workshops, and these workshops are now working together. What is important is that everything we do is created by hand, that we do not use machines for anything . . . . The things we create are particularly more appropriate for the work of the Church than commercially-produced objects would be. We buy flax from the farmers and make the final product by hand. There is no other way of creating life in the articles.

'The time after the war was a rather vivid one for me, and created a high level of motivation and inspiration in my colleagues. Things that were new and were being discovered had a powerful effect upon us. It was the time when, in art-history terms, the label "expressionism" was used to describe art. One of the works of this time was the wall-motto, "Lord, have mercy on me!" [Herr, erbarme dich meiner!]. Strangely enough, this sheet also had an effect on people who were hostile towards the Church; an architect who was an atheist put it on the wall of his studio. Not long ago a young Catholic curate asked for a copy. The sheet . . . is an unrestrained revelation of one's innermost feelings. The public should never be allowed to learn what people who work as artists feel in their hearts. And I will be careful to avoid displaying this print at any public exhibition.

'But I had to create things which could be produced in larger quantities. A transformation in my disposition took place; I was no longer alone but part of a community [Gemeinschaft]! The

environment, the co-workers, the pupils – everything created a foundation. But [even these] . . . turned out not to be enough. I would not be able to cope if there were not another community [Gemeinde] to turn to. Yes, but which? – The church community with whom I worship every Sunday, with whom I take Communion. This church community is the ground on which I stand, on which art can be founded, . . . this kind of art is no longer the art of an individual but rather the art of a community . . . .

'The work I create has changed; it has become quieter. My earlier works . . . were only possible during a transitional period in my life . . . .

'Alongside my lettering and wall hangings I am working on things for which I was actually trained: engraving, metalworking. These too were initially simple pieces of work which I created on my own, at first using simple materials . . . . One day a priest who had seen some of my candelabra and an altar cross asked me to make some of these articles for his church. But I did not want to make the new ones myself, so I instructed others to do the work, mainly so that they would also learn how to make them. But . . . they had a different character. But their character had a great appeal to me. I realised then that I am not an artist, but a teacher, a schoolmaster. It is very difficult to cope with not doing something oneself . . . but it has to be this way, otherwise one remains an isolated artist who, although he is creating things of beauty, is basically merely doing his own thing and not overcoming his vanity and arrogance . . . .

'I have already mentioned that our work links us to the Church itself, and yet I am reluctant to say that ours is a religious art workshop because this is not the case. If it were, it would no longer have a relationship to the real world . . . . There is nothing religious about our workshop. We make anything people want.

[Koch then describes the *Flower Book* project.]

'The money we are earning on the *Flower Book* is to be used for something else: to depict something the name of which is very much misused today. How should I put it? – I am a German and am very happy to be one. I cannot say it with words, I have to express it with my being. So how can I portray Germany? Here was a challenge for me . . . . I have now begun to produce a woodcut of a map of Germany . . . . [It] is slowly being completed. There is something which is needed in all these efforts which I have not mentioned today: patience. It has been five years and we have still not finished the work; we do not even know if we will live to see it finished . . . .

'What else is there for me to mention in closing? Have I stuck to my original topic? . . . . I have said almost nothing about the Church. It will certainly be clear to everyone how very important it is to me. I can do nothing beyond taking what has been given to me, and daily is being given to me – and even was given to me this day, and returning it with gratitude in the form of my own work, which I produce to the best of my ability.' (Rudolf Koch, *Meine Stellung zur Kirche*; tr. HJvS. The title was given to Koch's notes when published posthumously in *Christdeutschen Stimmen*, Heft 6, 15 June 1934, pp. 89-95.)

Over 30 years after his brief and apparently chastening visit to London to work with Raphael Tuck & Sons, Koch had a better reception there in 1930 when invited to address the Double Crown Club – a group of distinguished publishers, designers and printers. Koch was made an honorary member the same year.

From the Minutes Book of the Double Crown Club:

'A Committee meeting was held at Quo Vadis Restaurant on Thursday April 10th at 1 pm. Mr Holbrook Jackson in the Chair . . . .

'It was decided to fix May 22nd for the next dinner [26] provided Prof Koch could come on that date. Mr R.W. Chapman was to be invited to be

178. Menu cover for the 26th Dinner of the Double Crown Club, London, 22 May 1930. It reproduces Koch's silhouette of the finisher (der Fertigmacher) from Die Schriftgiesserei *– a self-portrait. The menu was typeset in three Koch-designed typefaces.*

Chairman, and Mr Francis Meynell to be designer [of the menu]. Prof Koch was to be invited to print at the Club's expense any little brochure to illustrate his talk. It was decided to invite him to lunch on the day of the dinner. Mr Oliver Simon [of the Curwen Press] to be asked to meet him . . . .

'The 26th Dinner was held on May 22nd at Kettner's Restaurant [Soho], the committee previously entertained Professor Koch to lunch on the same day.

'Mr R.W. Chapman, the President, was in the Chair, Mr Francis Meynell was designer, and the guests of the Club were Professor Koch, and Mr Elmer Adler [a founding editor of the U.S. journal *The Colophon*]. An exhibit of Professor Koch's manuscripts, books, and tapestries were on show at the rooms. After dinner Professor Koch read a paper on his life's work . . . '.

Double Crown Club members and guests at the dinner included, among the audience of over 50, B.H. Newdigate, Holbrook Jackson, Noel Carrington, Stanley Morison, Douglas Cleverdon, Graily Hewitt, Bruce Rogers, John Carter, Philip Unwin and, from New York, Bennett Cerf. Francis Meynell later wrote of Koch's anxiety that he possessed no dinner jacket and was relieved to hear that none was required. Meynell thought the evening was a great success.

Koch's paper, which he read at the Double Crown Club dinner, contains further insights and details about the man and his work –

Rudolf Koch, 'My Work as a Designer':

'If I undertake to speak to you, then I must ask for your understanding because my command of the English language is not very good, but I hope that my manuscript will help me in making myself understood.

'It gives me great pleasure as a German to be able to talk to a group of English people, and I think back with gratitude to certain people in England to whom I have had much to be thankful since my youth, generally speaking as well as for humanistic and artistic reasons.

'There are three names I would like to mention at this point: the first is William Shakespeare whose dramas were almost the only reading material I involved myself in for many years; then William Morris whose work has always affected me most deeply. I feel such a closeness to him that I always have the feeling that he cannot be an Englishman, he must be a German. The third person is Edward Johnston whose book on lettering my students and I have had for years.

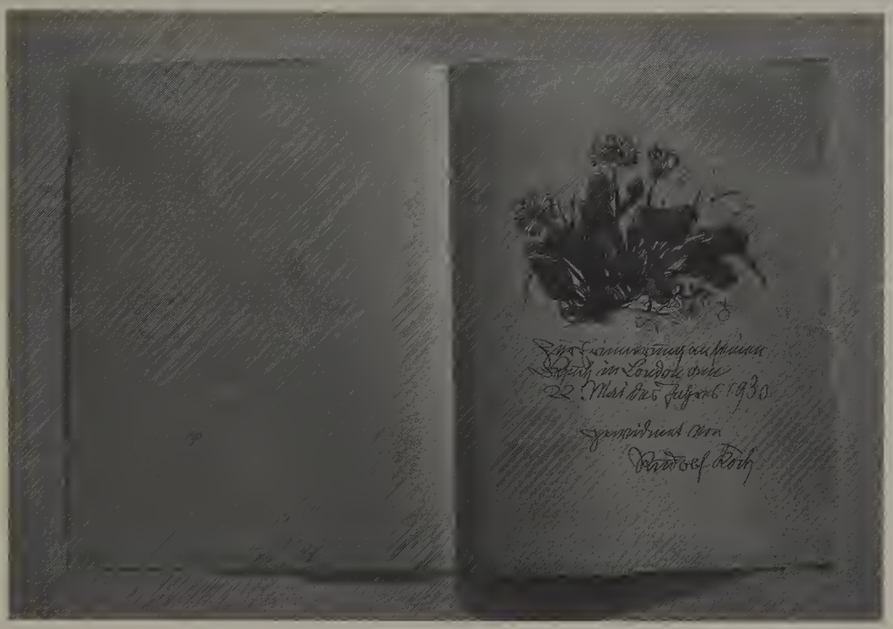
'Lettering also laid the basis for my relationship to books. I started with it about 27 years ago, and in fact I did lettering for many years without having any commercial aspirations and for no reason other than for the sake of my studies until as time went by the public started showing an interest in what I was producing.

'In 1906 I joined the staff of the typefounders Gebr. Klingspor in Offenbach and during the years that I have been there, I have designed a whole range of typefaces for the firm, some of which are also being used in England as of a few years ago.

'I trained some able punch cutters who had a very good understanding of what I wanted to achieve, and yet as time went by I developed the need to cut a typeface myself. I had learned about the old method of employing a hammer and a punch and applied it in my work because the method with a gouge commonly used today did not appeal to me. The first result of this effort was the so-called Neulandschrift, a very simple and strong uppercase typeface for which I cut all the different sizes myself. This was eventually followed by a Gothic face [Jessen] which you will find in the copy of the *Vier Evangelien* which I have here to show you. My aim to design a good typeface for the printing of the Bible was an important inducement to me in this effort. As an incentive, at my own expense and with the help of my son who is a book printer, I printed this little book about the Vier Evangelien which was then also bound under my supervision, because of all books the Bible is my favourite one and I believe in every word it contains. I gave the book as a gift to a small group of friends, and there were also a few people who bought it. Now it is supposed to be coming on the market in a cheaper version.

'Already during the early years of my work I had begun to cut in wood, actually using a knife the same way they used to years ago. I was soon to apply this same method to an extensive undertaking.

'When I went walking with my children on Sundays, we would look for flowers, and because we wanted to know what the flowers were called, we drew pictures of them and asked a botanist about them. So this is how a large number of flower drawings were created over the course of time. The thought also occurred to me that I could help others to learn about the different flowers in this way, and so I decided to encourage one of my pupils, Fritz Kredel, to cut the drawings in wood, and so 300 woodcuts of flowers were produced over the years. We had to cut about 100 of them twice and some even had to be redrawn, because as we were making the woodcuts we were finding that our first efforts were not good enough. The Mainzer Press took



179. Rudolf Koch's keepsake for Double Crown Club members was a copy of the 1927 Darmstadt exhibition guide with this loosely-inserted hand-coloured leaflet: 'To the memory of his visit to London...'. ('Zur Erinnerung an seinen Besuch in London am 22 Mai des Jahres 1930 / gewidmet von Rudolf Koch')

over the printing and Insel-Verlag, publishers in Leipzig, the sales. So the *Blumenbuch* (Flower Book) is now being published as 250 stencil-coloured plates in three volumes at the price of 90RM for the set. An edition of 20 copies [i.e., those with the Berthold Wolpe title-page], hand-printed and hand-coloured, is available in my own workshop.

'Once when I wanted to buy a wall map for my own use, I was only able to find very ugly maps which I could not hang on my own wall, and this depressed me so much that I decided to team up with the same colleague and cut in wood an attractive map of Germany. I can show you the beginning of this effort here. We only show rivers, mountains and cities, but more in the style you see in old maps. So a characteristic building is used to represent a city; the entire map is designed to be more of a pictorial representation of the country itself in which one can use one's own eyes to wander through the different places. I love my homeland and the things that I love I like to be able to see with my own eyes. We want to frame the whole map with banners and shields; the names of the cities, rivers and mountains are to be especially imprinted into the form. We will then join together the individual woodcuts and colour the print. It will take several years to complete the work. There are about 25 blocks to be cut, each taking several weeks' work.

'I want to talk briefly about some of the other types of work we carry out in my workshops.

'I am a teacher at the School of Applied Arts in Offenbach, and in addition to my general courses on type I have two other workshops which engage some older pupils. About ten years ago I felt the urge to reproduce my lettering in a large-size format on the wall. I wanted to create wall hangings. To do so meant that I had to do all the preparatory work myself by hand. I learned how to spin on a spinning wheel and I learned how to use dyes in the old way. We set up a loom and learned the essentials step by step. In 1924, with the assistance of some female pupils, I began to embroider seven large wall hangings. These hangings only had lettering on them and I found this work very fulfilling. Now there are workshops using our methods to produce church art in a number of places in Germany. During my youth I learned the art of metalworking. So I also started to create altar and Communion articles for church use. For this work I found someone who lived out in the country in Oberhessen to work closely with me. So, without my having had a hand in it, there are different workshops nearby where pupils can learn and also earn some money.

'Working with my pupils is something that is very important to me. In a sense I am always working under the watchful eye of my pupils. Uninhibited mutual criticism which often is also decidedly directed against my work is something one must learn to accept, and I must take the lead which is not always easy but does create a feeling of trust. I am a teacher first, and then an artist. My goal is that my pupils will make me superfluous and every bit of progress in this direction gives me the greatest satisfaction.

'All the work I produce I consider as examples of my teaching and this is how it is used. It is not my goal to produce individual works of art but instead to develop a workshop tradition and to train good artistic craftsmen in the different areas of our work.' ('Rudolf Kochs Ansprache . . . ' [Rudolf Koch's Address . . .], *Philobiblon*, no. 1, 1932, pp. 19-20; tr. HJvS)

Another distinguished American guest (of Oliver Simon) was Philip Hofer (1898-1984) who would, in 1938, found the Department of Printing and Graphic Arts at the Houghton Library, Harvard University. He wrote about his eventful meeting with Koch:

'I had . . . met for the first time Rudolf Koch, the leader and inspiration of the Offenbacher Werkstatt . . . . It was at a Double Crown Book Club dinner in London, where we were both guests. Neither I nor a number of other men at that dinner will, I fancy, ever forget the impression of integrity, devotion, and competence that he made. Stanley Morison had brought him, if I remember rightly, as his guest, having already noticed and admired his work in Germany. Koch and I went out for a walk together the next day in Regent's Park, near which Morison then lived. Koch spoke of his ideals, his

pupils, their method of work. Shining through his talk I sensed the tremendous spiritual and inspirational force he exerted . . . . [When Koch died, the] Offenbach Workshop was doomed to break up in a few months on the loss of the leader who alone had been able to keep so talented a group together.' (Philip Hofer, 1956, pp. 99, 105)

The exquisitely printed *Philip Hofer Bequest* catalogue, Harvard University, 1988, reproduces a page from *Das Blumenbuch*, with a detailed catalogue entry by Eleanor M. Garvey; this presentation copy of the *Flower Book* had been inscribed by Koch to Hofer on the American's wedding day, 1 November 1930, shortly after the book's publication and six months after their meeting in London. Garvey writes that Hofer was fluent in German, which must have made the walk in Regent's Park particularly enjoyable for Koch. Hofer commissioned, in 1932, several calligraphic manuscript books from Koch and his Werkstatt associates, particularly Kredel, Wolpe and Harwerth. Perhaps one of these amusing productions led Koch to conceive his own alphabet book of 1934. The friendship between Hofer and Koch resulted in numerous Koch and Werkstatt items being added to the Hofer collection at Harvard University (which is still being catalogued).

Less than a month later, on 20 June, the University of Münster awarded the honorary degree of Doctor of Divinity to 'Rudolf Koch, who, in veneration of the Bible and in devotion to the Church, has found and opened new ways for handicraft to serve the House of God with religious decoration . . .'. (S. Guggenheim, *Print*, p. 29)

For the occasion, Koch wrote a paper, *Vorarbeiten zu einem Bibeldruck*, dedicating it to the Divinity School. The text, finely printed by Gerstung, was first published by Gebr. Klingspor and later by Bärenreiter-Verlag. The impressive illustrations show Koch's wide range of lettering (in the first section) and type designs (in the second section) here, naturally, devoted to pages from both the Old and New Testaments. The pages to which Koch refers have been reproduced above, in the years of execution.

Rudolf Koch, 'Vorarbeiten zu einem Bibeldruck' (My work towards the perfect Bible printing):

'What we are attempting to do here is to present a connection between a number of individual pieces of work produced over a period of more than two decades. This parallel was not planned in any way from the outset but evolved after a certain level of mastery had been achieved and is now becoming apparent on its own and perhaps will also be appreciated by others.

'When we pick up a Bible today, what we see before us is a piece of church history through the actual printing itself. The division of the text into chapters and verses, the description of the pericopes [short passages or paragraphs], the chapter summaries, the lively column headings (alternating page or column headings), the epigraphs, the key passages and, finally, the references to parallel passages, have dramatically altered and fractured the appearance of the layout. This all has its foundations in the relationship of the Bible to the community and in the history of Bible printing. But the wealth of historical development which is present in this external form is not understood by the child of our time and appears as strange to some.

'The objective here is not to question whether any of this is essential for the ordinary reader of the Bible, whether these emphases and interruptions in the text make it easier to follow the contents of this book, but this is certain: To an impartial eye trained in the appreciation of fine old printing, the Bible as it is printed today is confusing and not very satisfying.

'There has been no lack of effort to seek a way of adding a greater measure of clarity and simplicity to the typographical layout. Before the war the publisher Georg Müller in Munich, under the direction of Paul Renner, brought out a very attractive four-volume edition of the Holy Scriptures in large octavo. At about the same time the Reich printing works produced a higher-quality two-colour Bible with embellishment by Ludwig Sütterlin; this edition, envisaged for altar use, was then distributed widely by the Prussian Bible Society. The Bremer Press printed a monumental and expensive collector's edition in folio size, – but none of this had a beneficial impact on the regular editions being produced by Bible societies.

'These Bible societies should not be blamed for what happened; from the very beginning it was their job to distribute as many copies of cheap Bibles as possible. But today we realise that, despite this widespread distribution, the Word of God is suffering more than ever and that we should now be thinking of turning our attention to the form of the Book which was taken for granted so long ago.

'*The Handwriting*: Already from the very beginning the message of the Bible and printing the Bible were uppermost in the author's thoughts as he undertook his lettering exercises and studies. His first attempts originated from a desire to present the Word of God to his fellow human beings in the form of attractively lettered pages.

'At the same time it should be mentioned straight off that 'attractive' here does not mean elaborate and highly ornate, but instead: true in all the different details, simple and sober as a whole. These experiments with lettering began in 1903 and consisted almost entirely of Psalms on individual sheets of paper.

'It was not until several years later that the author attempted a larger undertaking, the Gospel according to John [*Das Evangelium Johannes*, 1908; see p. 23], in folio format. As extensive and difficult as the effort was, the impetus was quickly lost and the book did not progress beyond the initial stages.

'Three years later he tackled the less demanding task of lettering the Song of Songs [or, Song of Solomon; *Das hohe Lied Salomonis*, 1910; see p. 42] in a small quarto format. This work was completed in an unexpectedly short time and was considered a good achievement; later, on the recommendation of a friend, it was acquired by the Kunstbibliothek in Berlin.

'In the years that followed, the author's attention turned to lyrical works – something already reminiscent of the last-mentioned work in terms of content and lettering style.

'Then the war came and the letterer was transformed into a soldier and sent to distant fields, and when he returned home unscathed everything in him had changed. The war had brought a deep dormant yearning into the open and with a feeling of joy and gratitude he saw himself as a child of his church.

'He, as well as the whole era, was carried away by the tides of an enormous and lasting movement; the lyrical phase had run its course. He was caught up by the powerful forces of the Prophets, the manuscript book of Isaiah [*Der Prophet Jesaia*, 1919; see p. 57] being the first direct manifestation of this change.

'His different efforts were interspersed with smaller works and a variety of single-leaf compositions, and during this time he also produced a manuscript book of Job, of Amos and the Book of Ruth. Included here too are the block-books of which we will hear more later.

'Now the letterer was bold enough to embark on the largest of tasks, the wonderful treasure of the Gospels. In 1920 and 1921 he composed these four books, each in a different style, adding coloured initials [*Evangelium Johannes*, *Evangelium Markus*, *Evangelium Lukas*, all 1920; *Evangelium Matthäus*, 1921; see pp. 72-3].

'His desire to give expression to his own inner impulses resulted in the creation of lively characters, often spaced closely together forming a strong dark mass, and propelled him to seek new challenges. Every work he accomplished was preceded by numerous preliminary drafts which always served to add a new dimension and weight to the relationship between lettering, space, initials and margins.

'These five manuscript books (including the less-extensive Prologue to the Gospel according to John) [*Einleitung des Johannes-Evangelium*, 1921; see p. 74] were produced in quick succession during the writer's free time over the period of one year.

'It should come as no surprise that the direct aspects of usefulness and readability were totally disregarded in most of these works; all aspects of the lettering had to be examined in terms of expressiveness and for this purpose it was necessary to turn the forms of the different characters into a rich decorative creation. These efforts seemed to herald the completion of this task. In any event the author lost sight of the written book, and he probably never would have undertaken anything similar to it had he not been presented in 1928 with a similar task from quite a different perspective.

'A respected deaconess from Neuendettelsau, who had been a teaching nun for more than 50 years at St Marienberg in Helmstadt, became so poor-sighted that she was no longer able to read copies of the Bible in large print, something which she missed very much. The author then began to copy the Letter of Paul to the Romans in large clear letters for her; his pupils soon joined in the work and in four months' time the Epistle and the Revelation of John were completed. More than 1000 pages long, bound in pigskin with brass clasps, the book was on her desk in time for her birthday.

'Immediately after came the Gospel and the stories of the Apostles, again over 1000 pages. About 30 current and former students were involved in the entire project. Thus, the art of writing was able to fulfil a pleasant and truly worthwhile purpose.

'The sample shown [*Neues Testament und Psalmen*, 1927-8; see p. 124] comes from the Psalter; it is written but not yet bound.

'Together with these lettered studies he continued with the practical side of his work, on the one hand as a teacher of lettering at the School of Applied Arts, then as a type-designer at the Klingspor Brothers Typefoundry.

'Since 1910 it is in this latter capacity that he designed a number of typefaces that are still used quite widely and are generally well-known. Even

as he was designing these typefaces the idea of printing the Bible was often uppermost in his mind; sometimes it was even the main reason behind his work.

'*The woodcut*: Working with woodcuts led to the production of lettered pages on the wood boards [*Elia*, 1919; see p. 59]. Some of the block-books produced were important from the standpoint of future efforts because the cut page of lettering created a link between handwritten characters and type-setting. The differentiation between the two forms remained and the work of the woodcutting knife basically shared some similarities with punch-cutting.

'Upon completion of all the preparatory work, upon more than ten years spent with the punch-cutters, type-founders and book-printers gaining the necessary experience, the author felt that he wanted to cut the steel punch for the printing of a Bible himself.

'*The punch cut*: In the past, professional punch-cutters were the ones responsible for executing the font designs. A great deal had been achieved during the many years in which everyone worked together closely, but now it was time to be bold and to recreate as successfully in book printing the same feeling for form which had been developed in these lettered works.

'In 1923, after having created a typeface with a simple uppercase letter [Neuland], he started the actual work on a Bible type [Jessen]. Following an old punch-cutting method, the author used the file, hammer and gouge to recreate the original die for casting all the metal characters.

'Again it was the Four Gospels, which was published in 1926 in a privately-printed edition in a smaller format, typeset by students and printed and bound by his co-workers. Two years later the writings of the Apostles followed.

'For the present, this printing represents the attainment of a goal and the work has been as successful as an individual could achieve.

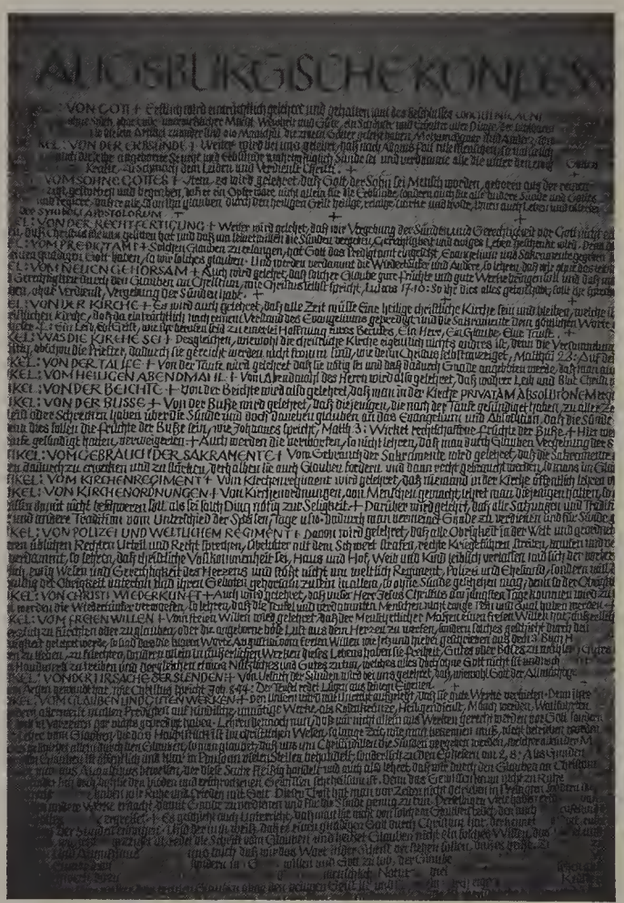
'No one can predict if a Bible will be printed in the future on the basis of the ideas described here. But it is highly unlikely that this work will have no impact on future endeavours.

'Everyone makes his own contribution towards building the Church of Christ. The work shown on the following pages is to be viewed in this context.' (Rudolf Koch, *Vorarbeiten zu einem Bibeldruck*, Offenbach a. M.: Gebr. Klingspor Schriftgiesserei, 1930, pp. 1-4; tr. HJvS)

The astonishing works illustrated in *Vorarbeiten* are a demonstration of the genius of a letterer who is so knowledgeable of his craft that he admittedly transcends all normal rules – of margins, of word and line spacing, even of legibility. He is not a Servant – if he ever was, but a magician.

The second section, concerning Koch's printing types, show five spreads printed from type: *Die vier Evangelien*, published by Eugen Diederichs (1910); double-column pages from the New Testament (Matthew), set in Maximilian (1913); double-column pages from the Old Testament (Moses), set in Klingsporschrift; a spread from the 'Schäfer' Bible, typeset in Kochschrift and Maximilian; and double-column pages set in Jessen. The sixth spread is actually a careful tip-in of two backed-up pages from his Four Gospels of 1926, set in Jessen. There is no problem of legibility with these typeset specimens. With type, Koch knows his place.

That summer, to mark the fourth centenary of the Reformation (The Augsburg Confession: 1530) an exhibition of Offenbach Werkstatt productions designed for the Church was held in Augsburg with the title 'Neue Wege in der kirchlichen Kunst' (New Paths in Religious Art).



180. Rudolf Koch: On 31 August 1930, a quiet Sunday, Koch lettered the first part, the 21 Articles, of the Augsburg Confession, the Lutheran statement of beliefs of 1530 (detail).

Koch's *Das Schreibbüchlein von Rudolf Koch* (The little writing book of Rudolf Koch), published by Bärenreiter in 1930, and chosen as one of the 50 most beautiful books of the year, is a charming paper-covered instruction book, typeset in Jessen, with woodcuts by Fritz Kredel. In comparison to

his comprehensive *Das Schreiben als Kunstfertigkeit* of 1921, this is a relatively simple 'how-to' exercise book, progressing from the monoline alphabet to the constructed letter, to the letter drawn with the broad pen. Included are lettering instructions for Roman, Schwabacher, minuscule and uncial letterforms. It ends with Koch's proposed style for a written alphabet to be taught in schools.

When confronted by Koch's Wallau, the design for which he began in 1925, we can see how skilfully he balanced the characteristics of the Roman letter with the black-letter to produce one of his handsomest typefaces. Issued by Klingspor in 1931 (other weights completed 1935), Wallau was named after Wilhelm Heinrich Wallau (1852-1925), a scholar and master-printer of Mainz who in 1885 had suggested (in a festschrift to Anton Springer) developing a useful modern face from the 14th-century Italian rotunda style. Rodenberg and Haupt have ascribed the specific design of the letterforms to a 14th-century Italian missal page, owned by Koch, that hung on a Werkstatt wall. Variations of the type were issued by Klingspor 1933-5.

181 (below left). The development of Koch's typeface Wallau, showing alternative characters. It was issued with both Roman and 'Deutsche' capitals.

182 (far right). Rudolf Koch quotation (from the 1919 Offenbacher Schreiber exhibition leaflet), typeset in Wallau.

183 (below right). Wallau setting in English, Gebr. Klingspor type specimen book, 1930.

Der Schreiber iſt ein Diener. Sein Herr iſt der Dichter oder die Dichtung. Er hat ſeinem Text zu einer ſchönen, klaren, ſinngemäßen Form zu verhelfen. Iſt dieſe Unterordnung eine erzwungene, von außen kommende, ſo iſt er Handwerker, wird ſie aus dem Drang des Herzens eine freiwillige, ſo iſt er Künſtler.

Rudolf Koch

AAAAA BBBBB CC DDDDD
EEEE EEE FFF GGG HHHHH JJ
IIIIJ KKK LLLL MMMMM NNN
OOO PPPP QQQ RRRR SSSSS
TTTTT UUUU VVVV
WWWWW XXXX YYYY ZZZ
ÄÄÄÄ ÖÖÖ ÜÜÜÜ ÆÆÆ ŒŒ
aa bb cc dd e fffff gg hhhh ii jj k ll m
n oo pp qqqq rr s ſ tt u vv ww xxxx
yy zz ää öö üü .·,=:;!?'(«»+¶/-&
ßß tzt chchch ſch ckck fifi flfl ffff ftft
ffff fifi ftſt 1 2 3 4 4 5 6 6 7 7 7 8 8 9 9 0 0

THE STORY OF GOETHE'S LIFE · BOOK THE SIXTH

Goethe and Schiller

CHAPTER I.

THERE are few nobler spectacles than the friendship of two great men; and the History of Literature presents nothing comparable to the friendship of Goethe and Schiller. The friendship of Montaigne and Etienne de la Boëtie was, perhaps, more passionate and entire; but it was the union of two kindred natures, which from the first moment discovered their affinity, not the union of two rivals incessantly contrasted by partisans, and originally disposed to hold aloof from each other. Rivals Goethe and Schiller were, and are; natures in many respects directly antagonistic; chiefs of opposing camps, and brought into brotherly union only by what was highest in their natures and their aims.
To look on these great rivals was to see at once their profound dissimilarity. Goethe's beautiful head had the calm victorious grandeur of the Greek ideal; Schiller's the earnest beauty of a Christian looking towards the Future. The massive brow, and large-pupilled eyes, – like those given by Raphael to the infant Christ, in the matchless Madonna di San Sisto, – the strong and well-proportioned features, lined indeed by thought and suffering, yet showing that thought and suffering have troubled, but not vanquished, the strong man, – a certain healthy vigour in the

B.H. Newdigate wrote about a *Philobiblon* article:

'[It] is printed as an inset in Rudolf Koch's Wallau-Schrift, a semi-Gothic letter of great beauty and admirable clearness, cast at the Klingspor foundry. In these [Book-Production] notes I have sometimes had occasion to observe how easy it is to

184 (left and opposite). Pages from the Klingspor calendar of 1931 showing the company's first presentation of Koch's Wallau, and Willi Harwerth's perfection as illustrator and designer. The calendar was dedicated to Georg Haupt, head of the Hessischen Gewerbemuseums at Darmstadt, who had been the first to write of the talents of Koch and his Circle over ten years earlier, and had continued to give great literary encouragement to the Offenbach letterers.

read a good black-letter type, compared with the thin debased roman which is impairing the eyesight of our generation. A type such as this makes one feel inclined to deplore the movement in modern German printing towards roman letter; for it shows that the old German tradition may be quickened into new life and strength by an accomplished craftsman such as Koch, a master of type-design.' (B.H. Newdigate, 'Book-Production Notes'. *The London Mercury*, vol. XXV, no. 150 [April 1932], p. 588)

Heinrich Holz, one of the original members of Koch's Offenbacher Schreiber group and a later illustrator for numerous Klingspor calendars and private press publications, died in 1927 at the age of 36. He had illustrated the Klingspor calendar of the previous year and, in addition, Karl Klingspor had a number of his illustrated books in his renowned library. In the following tribute published in 1930 but written between 1927-30, Koch's touching words evoke the loss of a son. The interest is to be found in those qualities of the man and the artist that were significant to Koch, and the deeply personal sub-text.

185. Rudolf Koch: Wallau decorative 'deutsche' initials.

Rudolf Koch, 'Heinrich Holz':

'He was born [in Frankfurt] on October 6th, 1890, in the same necessitous circumstances which were to be his lot as long as he lived. On leaving the Board School, he entered a factory as an unskilled workman. His talent for drawing having been discovered by chance, he was enabled to attend the School of Arts and Crafts at Offenbach. During the Great War he served as a private soldier in Russia; he at length returned, deeply impressed by his experiences, and very soon set to work on his own account. His profession was from now that of decorator, in which he achieved a small number of excellent wall-paintings, yet he loved, above all, the work of drawing and its sister-art book illustration. The greater part of this kind of work consists of water-colour and pencil drawings, some of which were designed as illustrations to a given text, while others are purely decorative. Towards the end of his life he painted only pictures in oils.

'The subjects he treated are not very manifold; mostly of fantastic landscapes containing figures, reminiscent of characters in fairy tales, drawn in dainty outline and painted in vivid colours. He had already painted subjects of this kind as a student, though accepting from his masters hardly anything but their instruction in craftsmanship.

'The essential quality of his work lies in its expression of the intense love with which it was given him to comprehend the visible world. His mind, like that of a child, while directing itself especially towards animals, lovingly regarded everything else in nature, such as flowers, rocks, human beings, in their restful nobility of outline and their resplendent beauty of colour. He was a devout and religious artist, around whom the world sank into oblivion as soon as he allowed his fine pencil to glide over a sheet of Japan, or pointed his brush to touch the plastered surface of a wall.

'Holz could never promise to paint a thing or to finish work within a given time, so that it always embarrassed him to receive an order; and his employers were generally inclined to complain of him. It was almost impossible for him to keep to an appointed term. Once, for instance, while on a journey, which he had undertaken in order to obtain the commission to carry out the decoration of a villa, he missed his connection in changing trains. After making friends with the people at the village inn, he spent so much money in their company that he had not enough left to take him to his destination, and was, therefore, obliged to return without having been able to attain his object.

'He lived then, literally, from hand to mouth. When he had spent his last penny, he chose one of his most recently completed works and carried it round from one house to another. Thus he sold most of his works for next to nothing, parting with his best things for a few marks. There was no demand for his kind of work, and he could not afford to wait until a wealthy amateur should make his appearance. Holz was for long aided by a few friends, more than one of whom was hardly able to supply his own needs.

'When he went through the old quarter at Offenbach, he was amongst acquaintances, loungers at street corners and seekers of odd jobs who called him by his Christian name. He treated them all with loving-kindness, and, taking them very seriously, he used his fine gift of picturesque and expressive language to noteworthy effect; gaining by this means the affection of all his fellow men. Industrial magnates and society women learnt to enjoy his art even as they appreciated his happy temperament and the integrity of his nature.

'His great regard for women was usually shown from a respectful distance, and only during the last years of his life did he begin seriously to contemplate marriage. For the greater part of his life, however, he lived with his mother, in the back premises of the house in which she is still living, in great poverty, now aged eighty.

'On May 2nd, 1927, he died of a disease of the blood. He was thirty-six years old.

'Heinrich Holz was not a significant personality; he never had any disciples, and history will never have to comment on him. He was but an artist, whose life and work gave the effect of a flower, or the song of a bird. His whole life was a continuous act of thanksgiving to his Creator, of love and devotion of a child to his Father.' (Rudolf Koch, 'Heinrich Holz', *The Fleuron*, no. VII, 1930, pp. 75-80, in English; published in the original German as a *Philobiblon* insert, no. 6, 1933)

F.H. Ehmcke:

'Rudolf Koch, the "Offenbach Letterer" creates a range of mainly German typefaces which could hardly be conceivable without previous work in the art of lettering. My own work leans more to the

Rustic and Schwabacher, less to the earlier period of Antiqua, Kursiv and Fraktur.' (F.H. Ehmcke, 'Wandlung des Schriftgefühls', *Buch und Schrift*, 1930, p. 103; tr. HJvS)

By November Koch was an honorary member of the Bund Deutscher Gebrauchsgraphiker.

An exhibition, 'Die Offenbacher Schreibwerkstatt', with the *Flower Book* as its centre, was held in the National Museum in Munich in December. Georg Haupt, more than anyone now the authority on the group, wrote the text of the visitor's leaflet. In his introductory description he wrote:

'Rudolf Koch divides his day between the type foundry and the workshop. Working in a large industrial establishment every day has allowed him to familiarise himself fully with the conditions and advantages of machine work. The high standards of the Gebr. Klingspor typefoundry have made it easy for him to recognise the possibilities this environment presents in terms of artistic achievement. At the same time, however, his work at the School of Applied Art keeps him in constant touch with work which is being created purely by hand. This has lent his creativity a certain tension and protected his work – in both areas – from becoming too narrow. When in his workshop he defends the reason and merits for the work to be carried out purely by hand, he does so not because of an antipathy towards machines, but because he very clearly recognises the limitations of what a machine can produce and knows that there is fertile ground for achievements despite these limitations. On the other side of the coin, his exposure to the discipline of industrial work has also had a stimulating effect on the work he creates by hand.' (Georg Haupt, in 'Die Offenbacher Schreibwerkstatt', exh. leaflet, Munich, 1930, p. 1; tr. HJvS)

Professor Haupt's 60th birthday, coinciding with the Munich exhibition, was the occasion for an amusing and intricate silhouette birthday card from present and past members of the Werkstatt: 'Dedicated to our friend and patron from the craftworkers – Rudolf Koch (der Stempelschneider), Fritz Kredel (der Holzschneider), Friederich Heinrichsen (der Schreiber), Berthold Wolpe (der Silberschmied), Walter Schönwandt (der Zinngiesser), Sister Magdalene [Beer] (die Stickerin), I.v.d. Schulenburg (die Färberin), Ursula Koch (die Weberin), Karl Vollmer (der Maler), Ernst Engel (der Buchdrucker), Willy Harwerth (der Holz- und Metallstecher), Max Dorn (der Schriftsetzer), Paul Koch (der Schriftgiesser).' The large greeting, on display in the Klingspor Museum, is of particular historical interest as we see exactly who the major craftworkers were up to that time.

186. F.H. Ehmcke: Self-caricature on a New Year card, c. 1924, suggesting that Koch was not the only designer immersed in the continuing Fraktur-Roman argument.

1931

Unlike an artist who draws in pencil or ink, the designer who draws for the wood-block or cuts a letter design on the metal punch must be especially aware of the negative spaces, the areas that will appear white when printed – in Koch's own words in the article below: '*the work is from black to white . . . in contrast to designing and writing, which is from white to black.*' Koch's achievements with the woodcut are obvious and memorable; those with the design of type are more subtle and should be equally appreciated.

Koch himself cut the punches for three fine types of his own design: Neuland (1923), Jessen (1926) and Marathon (1930); Claudius, Koch's last face, was cut under his supervision by his son Paul.

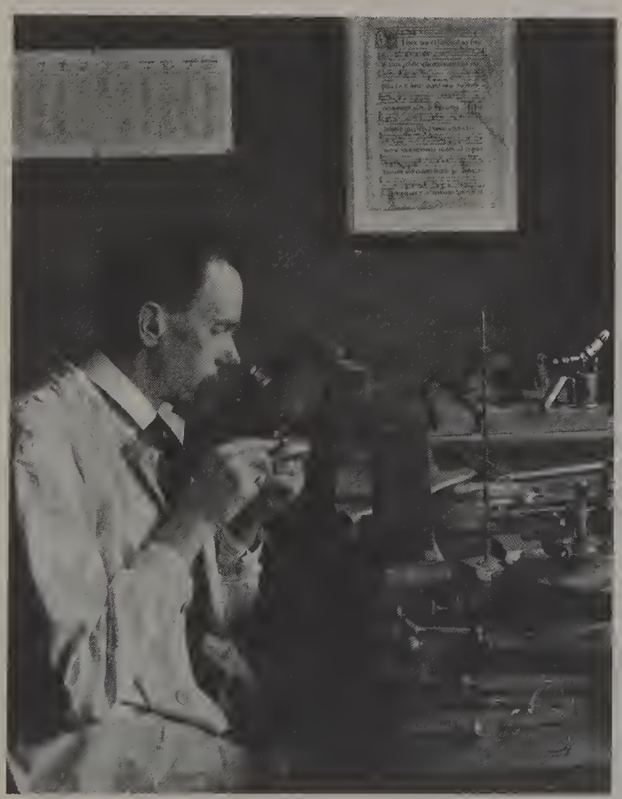
In the following article Koch describes the step-by-step method necessary for this painstaking and intricate art which he so much admired and of which he had now become expert.

Rudolf Koch, 'Vom Stempelschneiden' (On Punch Cutting):

'Today the type-cutter uses the engraving tool principally. He usually transfers the design on to the carefully polished face of the punch with the

187. The Werkstatt's birthday card to Professor Haupt, December 1930 (with the tools of their particular craft): Rudolf Koch, the punch-cutter; Fritz Kredel, the wood-cutter; Friedrich Heinrichsen, the letterer; Berthold Wolpe, the silversmith; Walter Schonwandt, the pewterer; Sister Magdalene (Beer), the embroiderer; Abbess Irmentraut von der Schulenburg, the dyer; Ursula Koch, the weaver; Karl Vollmer, the painter; Ernst Engel, the book-printer; Willy Harwerth, the wood- and metal-engraver; Max Dorn, the typesetter; Paul Koch (the typefounder).

help of photography, and then engraves the contours with a sharp line. Thereafter he deepens the inner surfaces slowly and with great care through the use of different sorts of engravers. The resulting body is carefully worked in its slope, and at a prescribed depth the surface is made flat again. From the outside the punch is first formed with files, and only the contour immediately at the printing surface is carefully made smooth with the graver. This manner of working allows the given



188 (right). Koch at his Klingspor punch-cutting table '... filing a punch against the pin. In the foreground are heavier files, gravers, and a stake for counter-punching. At the rear can be seen a vise, a torch for hardening the finished punches, and stones on which the surfaces are planed.' (Warren Chappell) The lettering on the music page above his work table may have been the inspiration for the design of the typeface Wallau.

189 (far right). Willi Harwerth: The punch cutter, woodcut illustration from the 1924 Klingspor calendar.

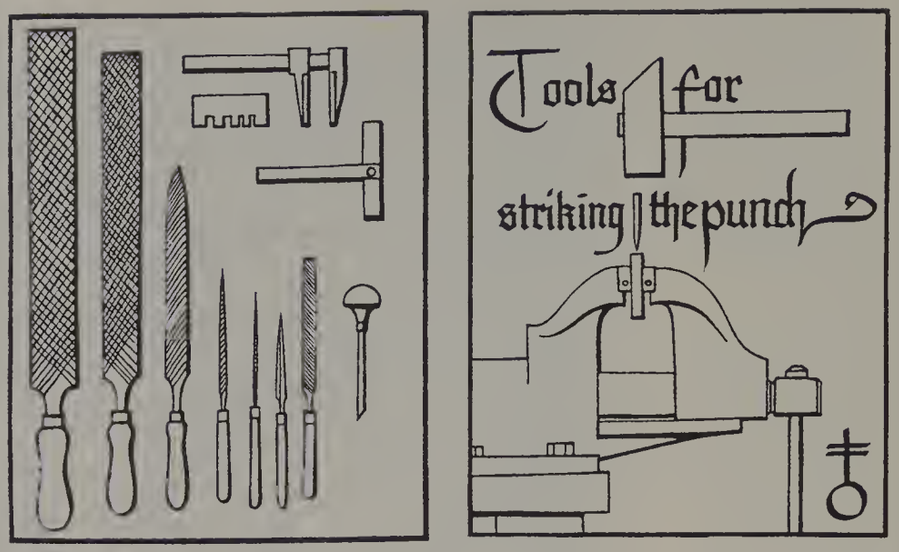
design to be very exactly retained, and even the finest curves may be copied.

'For some decades the author has known and esteemed this method of working. Our type-cutters, with a fine feeling for form, have made many important types in this manner, and their skill has not been excelled in any former time. However, even though the design can be completely retained, there is a danger of superficiality. The technique is so finished that the character suffers; the inherent quality of the steel is not allowed to come to the fore, for the type-cutter is pledged to retain the given design.

'It is unfortunate that the designer and cutter are separate persons. This was necessary for a certain time, and the series of types designed by artists show such a separation. However, we are facing different problems today. The engraving machine is seeking to displace craftsmanship, and we must bring pressure to bear in opposition. This cannot be accomplished by means of an artistic design alone, which, even though original, is made with lines on paper; instead, we must set against the ever-increasing mechanical methods a strong craftsmanship. The work of the hand is renounced only where it is forced by the superficial effect of the technique.

'Therefore, it is well to set forth a method of working which makes possible the unity of person spoken of above, and which, in former times, was commonly used. In England, it is used at the present time, but it has been abandoned in Germany for the past hundred years.

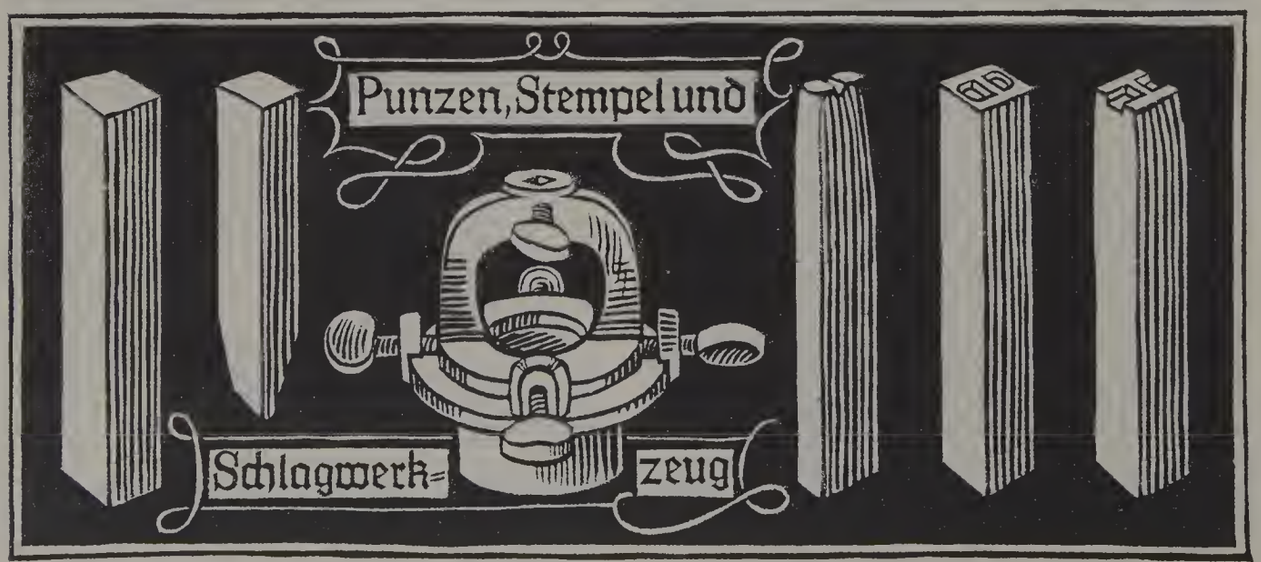
'In what follows, the author's method is described; the very obvious facts are omitted. Type cutting is a plastic and metallic craft and only indirectly a graphic one. If the unworked punch should be printed it would give a full black surface. The task consists, therefore, in the removal of the unnecessary portions, cutting away those parts from which there is to be no printing. The work is from black to white, exactly as in wood-cutting, and in contrast to designing and writing, which is from white to black. That is an essential and, for the form of the letter, a decisive fact.



190. Fritz Kredel: Illustrations for 'On Punch Cutting', The Colophon, 1932.

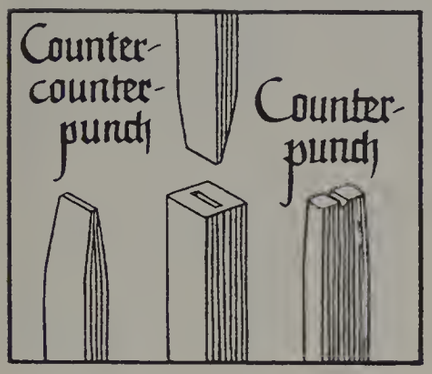
'The tool of the copper engraver, as such, is not suited to the simple handling of the type-cutter. It is not used to produce plastic forms. Only when the graver is used as a knife, scraping or cutting instead of engraving, can it fulfill its function. In the ordinary progress of the work it is unnecessary. The tools of the punch-cutter are file and hammer.

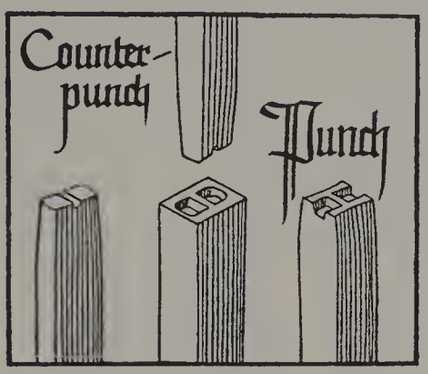
'The work is done in this manner: first, a counter-punch is filed, through the striking of which into the face of the type-punch is made the inner form. Often, to make this counter-punch, a second punch is necessary, which must be driven into the first to produce the form which is desired. This second punch is the counter-counter-punch. It is an old experience that the white inner space, which is made by the counter-punch, has a great



191. Fritz Kredel: Punch cutter's tools: (left) punches (Punzen), counter-punches (Stempel), striking vise (Schlagwerkzeug), (opposite) grinding and measuring tools (Schleif- und Metzwerkzeug), magnifying glass (Lupe), burin (Stichel) and file (Feile).

meaning for the form of the type. It can be said that unquestionably the character of the old good types comes from the punch. This is the plastic basis of type-cutting; since it is impossible even with the greatest care to make the form of the punch exact, as much more often, even with long experience, variations occur, the result of counter-punching is always a surprise to the type-cutter. Often the result can not be saved, and the punch must be replaced by another; often, though, it can remain, even though it falls short of expectations, if one has freedom enough to make good use of the result. Such forced variations can come, in the hands of an able punch-cutter, to a very beautiful result. Now, going from the punched form, the contour of the type is filed and it can and must be shaped to the inner form.





'Viewing the counter punch as something given and unalterable serves as a very necessary check on the imagination. This produces fruit of an entirely individual sort. If we rely only upon previous experience, we are handicapped. However, if we approach the work with naivete, a high and unknown strength flows into our work and guides our hands.' (Rudolf Koch, 'Vom Stempelschneiden', *Gutenberg-Jahrbuch*, 1931, pp. 290-92, typeset in Koch's Marathon; 'On Punch Cutting', *The Colophon*, no. 10, 1932: an illustrated inset in English (from which the above is quoted), typeset in Jessen and printed by Klingspor. The article was reprinted, with modifications, in Klingspor's Jessen type specimen book issued in 1934.)

In January 1930 during a visit to Germany, Francis Meynell had asked Koch to design a number of small typographic ornaments for the Nonesuch Press *Iliad* and *Odyssey* due to be published the following year. By April Koch, assisted by Kredel had designed over 100, which Meynell used for these beautiful productions.

February marked a quarter-century that Rudolf Koch had come to work for Gebr. Klingspor. In May a 'thank-you' to honour the work of its now world-renowned type-designer appeared in a Klingspor advertisement, typeset in Wilhelm-Klingspor-Schrift: 'For 25 years Prof. Rudolf Koch has designed typefaces for us which, in the course of the years, have been a steady stock for book-printers. Long may they remain so! It is due to their beauty and practical suitability that they survive changes of typographic fashion. Almost all the types of Rudolf Koch are cut and produced by Gebr. Klingspor, Offenbach a. M.' Specimen words in 13 of Koch's types appeared adjacent to this acknowledgement. (*Philobiblon*, no. 5, 1931, p. 181)

In the spring of 1931 Dr Guggenheim's collection was exhibited in Offenbach under the title 'Die Offenbacher Schreibwerkstatt'. Speakers at the opening were Koch, Rabbi Dienemann (who had advised Dr Guggenheim during the editing of the 1927 *Haggadah*), Professor Dr Georg Haupt and Friedrich Heinrichsen.

Warren Chappell, who, with his wife Lydia, had arrived at the Werkstatt in April, later wrote that Koch was studying English at the time. Perhaps

RUDOLF KOCH

MARATHON

Von den drei Schriften, die Rudolf Koch ſelbſt nach der Art früherer Jahrhunderte mit Punzen und Feile hergeſtellt hat, ſind bisher nur zwei: die »Neuland« und die »Jeſſen-Schrift« von uns herausgegeben worden. Die »Marathon« hatte der Meiſter nur in einem Grade gefertigt, mit dem einige wenige Druckwerke geſetzt wurden. Infolge anderer vordringlicher Arbeiten iſt ſie erſt jetzt in den weiteren Graden lieferbar. Die Eigenart ihres techniſchen Werdeganges und die künſtleriſche Phantaſie Rudolf Kochs haben auch dieſer Schrift jene Friſche und Lebendigkeit gegeben, welche die beiden anderen auszeichnet. So iſt eine Antiquaſchrift entſtanden, die gewiß alle Kennzeichen des klaſſiſchen Vorbildes zeigt, aber ſich durch die Weſensart ihrer Formgebung im Einzelbuchſtaben wie im geſchloſſenen Satzbild von den anderen Antiquaſchriften ſehr deutlich und beſtimmt unterſcheidet.

GEBR. KLINGSPOR, OFFENBACH A. M.

SEVENTH ROOM. Classified Exhibit of articles which illustrate the Daily Life of the ancient Egyptians. The cases contain: Household Furniture, Domestique Utensils, Objects illustrating development of Arts and Crafts, such as Stone and Metal Work.

EIGHTH ROOM. Collection of Egyptian Jewelry and Ornaments. Note especially central case containing Jewelry of the Princess Sat-Hathor-Iunut, found in tomb of pyramid of her father, King Senusert II.

NINTH ROOM. Middle and Intermediate Periods. Objects found by the Metropolitan Museum's Expedition in excavations at Lisht in tomb of a woman of fifty Dynasty.

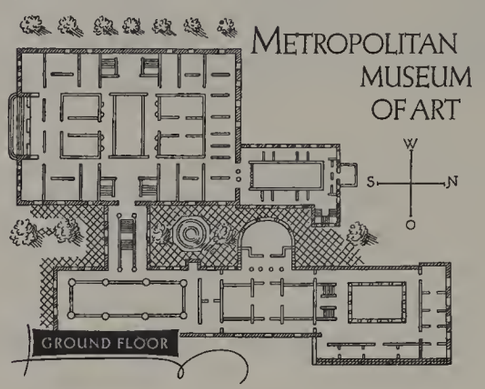
TENTH ROOM. Empire Dynasties. Scarab seals, material from Palace of Amenhotep II (pottery, amulets, pendants) the lid is a portrait head of the King; vessels of faience, glass, alabaster, and bronce.

ELEVENTH ROOM. The Empire Dynasties (1580–945 B. C.) Offering-chamber of the Tomb of Sebek-Mes, reconstructed in original form. The exhibits also include: Red quartzite portrait of King Akhenaten.

TWELFTH ROOM. Empire and Bubastite Period. Copies of mural decorations. Coffins of Khelsher, XXII–XXV dynasty, coffins of the Ta-Bek-en-Khonsu. Basalt seated statues of goddess Sekhmet.

THIRTEENTH ROOM. Saite and Ptolemaic Period. Painted capital of grained sandstone from Temple of Hibis, excavated by Museum's expedition in the Kharga oasis.

FOURTEENTH ROOM. Byzantine Period and Roman Period. On either side of the doorway the Roman bronze crabs from the New York obelisk. Case O, a series of plaster masks from mummies. Case F, lamps, statuettes, vases.



192 (far left). Rudolf Koch: Marathon typeface. The introductory page of Gebr. Klingspor's specimen book of 1937-8. Marathon was the last of the three typefaces cut by Koch himself; the full range was cut 1930-38.

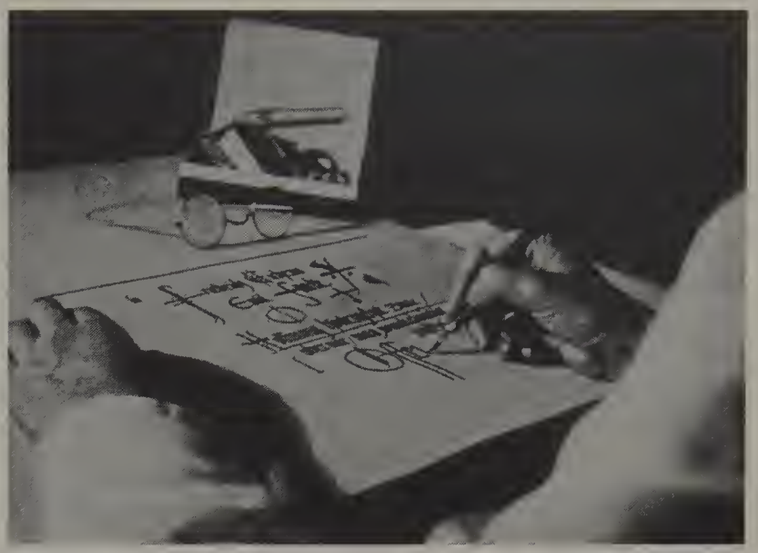
193 (left). Koch's Marathon: A 'guide' to New York's Metropolitan Museum of Art. Specimen setting from Gebr. Klingspor's Marathon specimen book, demonstrating the beauty and readability of the typeface. Why it was not immediately accepted by British and American designers and printers as a 'classic' typeface remains a mystery.

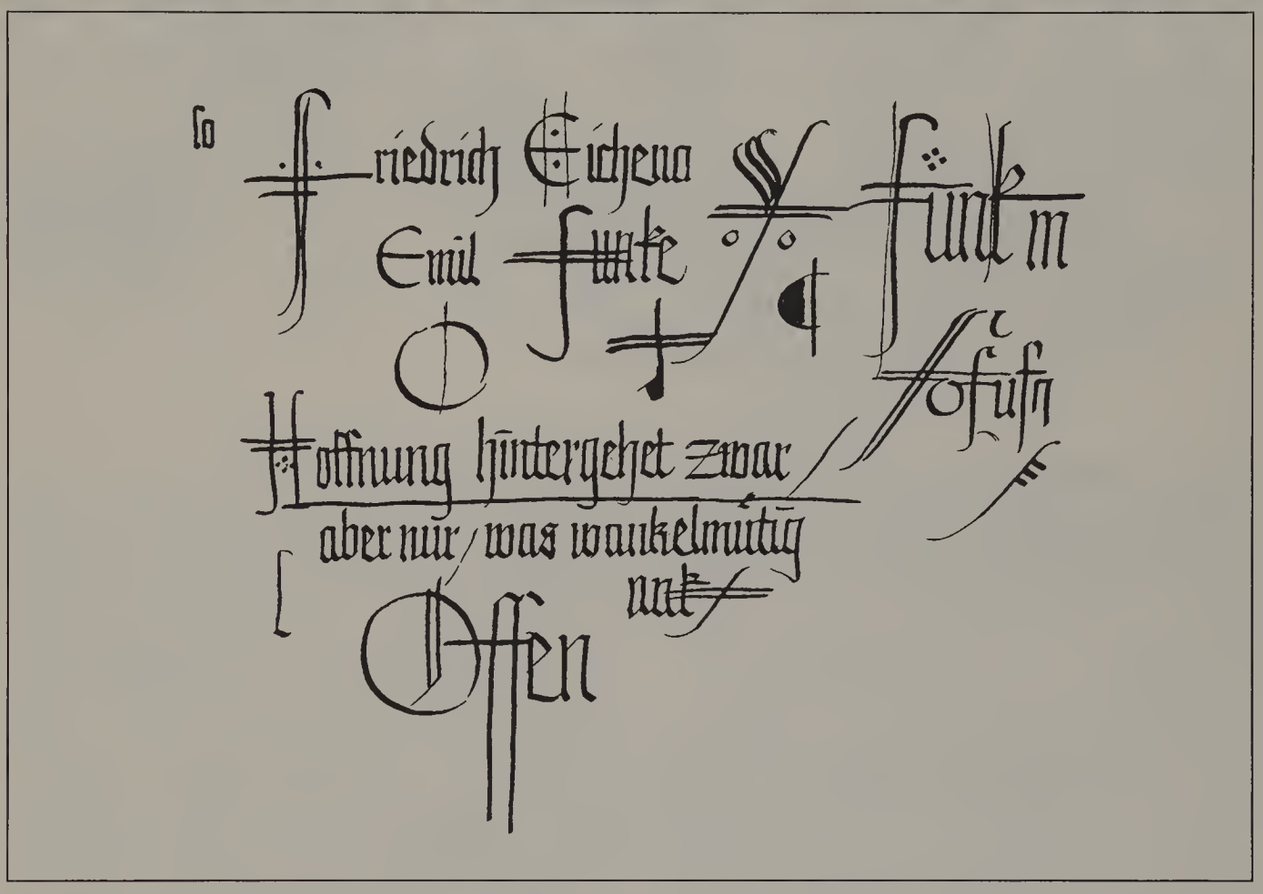
Koch thought the facility would be useful should more invitations follow his visit to the Double Crown Club in London the previous year.

During the year work started on Koch's last typeface, Claudius, a brilliant alphabet of animated letterforms. Letters are open and well-proportioned with a lively variety of vertical emphasis. It is yet another example of a Koch typeface that still manages, decades later, to lift the spirits when seen on a beautifully-printed page.

'From the handwritten draft drawings of R. Koch, Paul Koch produced one size of this type

194. Rudolf Koch and Fritz Kredel: Selection of ornaments designed for the Iliad *(published February 1931) and the* Odyssey *(published November 1931), Nonesuch Press, London.*





195. Rudolf Koch at work, 1931. At right, the result.

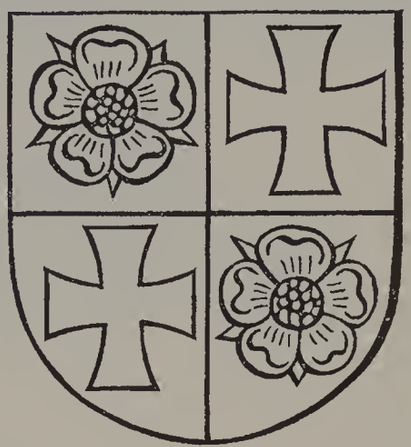
during the lifetime of his father. Other sizes were cut and issued by Klingspor Bros . . . . We name this typeface "Claudius", to the memory of Matthias Claudius [journalist and poet; 1740-1815] . . . and in admiration of his great-grandson Hermann Claudius [writer; b. 1878].' (Gebr. Klingspor type specimen book, 1936-7) We also have Matthias to thank for the verses 'Der Tod und das Mädchen' which Schubert set to music.

From 24 November to Christmas Day, an exhibition of the work of Koch and the Offenbach Werkstatt was shown at the New York Public Library. The exhibition included the private press books, calendars and type specimen pages from the Klingspor typefoundry, productions from the Ernst Engel Press, and illustrations by Willi Harwerth. An American commentator wrote that such a perfect co-operative effort showing a harmony of inherent traditions of art and craft could hardly be found outside Germany. ('Wandelhalle der Bücherfreunde', *ZfB*, 1932, p. 40)

1932

Hardly days later, on 2 January 1932, Georg Haupt opened yet another exhibition of the work of 'Rudolf Koch und sein Kreis'. This was in neigh-

Die mit der Zeit erblich gewordenen Wappen nennt man Geschlechtswappen, die auf Besitztümer übertragenen Herrschaftswappen, aus denen sich die Landeswappen entwickelten.
Etwa 1230 trat ein selbständiges und erbliches Helmzeichen zu den Wappen. Um 1260 wurde es Sitte, die beiden Embleme zu vereinigen, indem man dem Schilde den Helm aufstülpte. Aber erst gegen Ende des 14. Jahrhunderts gelten Schild und Helm als notwendige, untrennbare Bestandteile des Wappens. In der



Folgezeit wurden dem Wappen noch Thronzelte, Wappenmäntel, Rangkronen und Sprüche beigefügt. Die Bereicherung durch Schildhalter wie Männer, Löwen, Hirschen u. a. kam erst in späterer Zeit dazu. Bald nach 1200 wurde es üblich, zwei und mehrere Wappen vereint zu führen. Bei der Vereinigung von zwei Wappen geschah dies dadurch, daß man jedes Wappen halbierte und je die Hälfte des einen Wappens mit der Hälfte des anderen im Schild zusammenfügte. Auf diese Weise entstanden die seltsamsten Figurenverbindungen, z. B. ein Tier halb Löwe halb Adler, desgleichen die zahlreichen halben Adler, die überall, wo sie heute noch vorkommen, auf eine Wappen-Vereinigung deuten. Eine andere Art der Vereinigung von Wappen ist die Verschränkung im quadrierten Schild, so daß jedes Bild zwei Felder einnimmt, die einander schräg gegenüber liegen.
Das älteste der auf eine solche Art quadrierten Wappen ist das spanische, welches schon im 13. Jahrhundert aus Kastilien und Leon zusammengesetzt ist. Demnächst folgte König Johann von Böhmen, der 1323 Böhmen und Luxemburg quadriert führte, dann folgt England, das seinen Schild 1337 mit Frankreich quadrierte. Diese Neuerung bürgerte sich ziemlich rasch ein, und in den nächsten Jahrhunderten bestand bis zum kleinen Adel herab eine förmliche Sucht nach quadrierten Wappen.
Das Wesentliche jedes Wappens sind: das Bild und die Farben. Die Bilder sind zum Teil dem Wappenwesen eigentümlich, teils gemeinsame. Von den Sinnbildern der Religion bis zu den täglichen Gebrauchsgegenständen sind alle erdenklichen Dinge im Wappenwesen vertreten. Die Vorstellungen, die den Wappen zu Grunde liegen, sind allgemeiner Natur; eigentümlich ist dem Wappenwesen nur die Hieroglyphe, die ihre Eigenart durch die Notwendigkeit erhielt, in einem engbegrenzten Raume eine weithin erkenntliche Darstellung zu geben. Wappen, deren Bilder die Namen der Besitzer angeben, z. B. Fuchs, Wolf, oder diese durch Verbindung von mehreren Gegenständen versinnlichen, wie z. B. eine Henne auf einem Berg: Henneberg, ein Stern auf einem Felsen: Sternfels, nennt man redende oder Namenwappen.
Man teilt die Wappen in Geschlechts- oder Familienwappen, Gemeinschaftswappen (von Ländern, Städten, Bistümern, Zünften u. dgl.) und Amtswappen, welche mit gewissen Würden in Verbindung stehen, z. B. früher mit den Erbämtern des römischen Reichs. Nach der Art ihrer Entstehung kann man die Wappen auch

196 (opposite). A specimen page typeset in Claudius, Rudolf Koch's last type face. Cut by Paul Koch, it became the first 'house' type at his Haus zum Fürsteneck.

197. Claudius makes its appearance in the British journal Typography, *1937.*

198. Claudius, from the Gebr. Klingspor type specimen book, 1936-7. Illustration by Willi Harwerth.

„Claudius"
is the name of this type, the last designed
by Rudolf Koch. Available in nine sizes:
from 6 pt to 28 pt sizes

ABCDEFGHIJKLMNOP
QRSTUVWXYZ 123456789
abcdefghijklmnopqrstuvwxyz

From the Klingspor Typefoundry,
Offenbach a. M.

Das deutsche Volkslied

Unterhaltungsabend der Gesangsabteilung
der Turngesellschaft Offenbach am Main
am Mittwoch, dem 28. Oktober 1937, abends 8 Uhr,
in der Turnhalle, Sprendlinger Landstraße

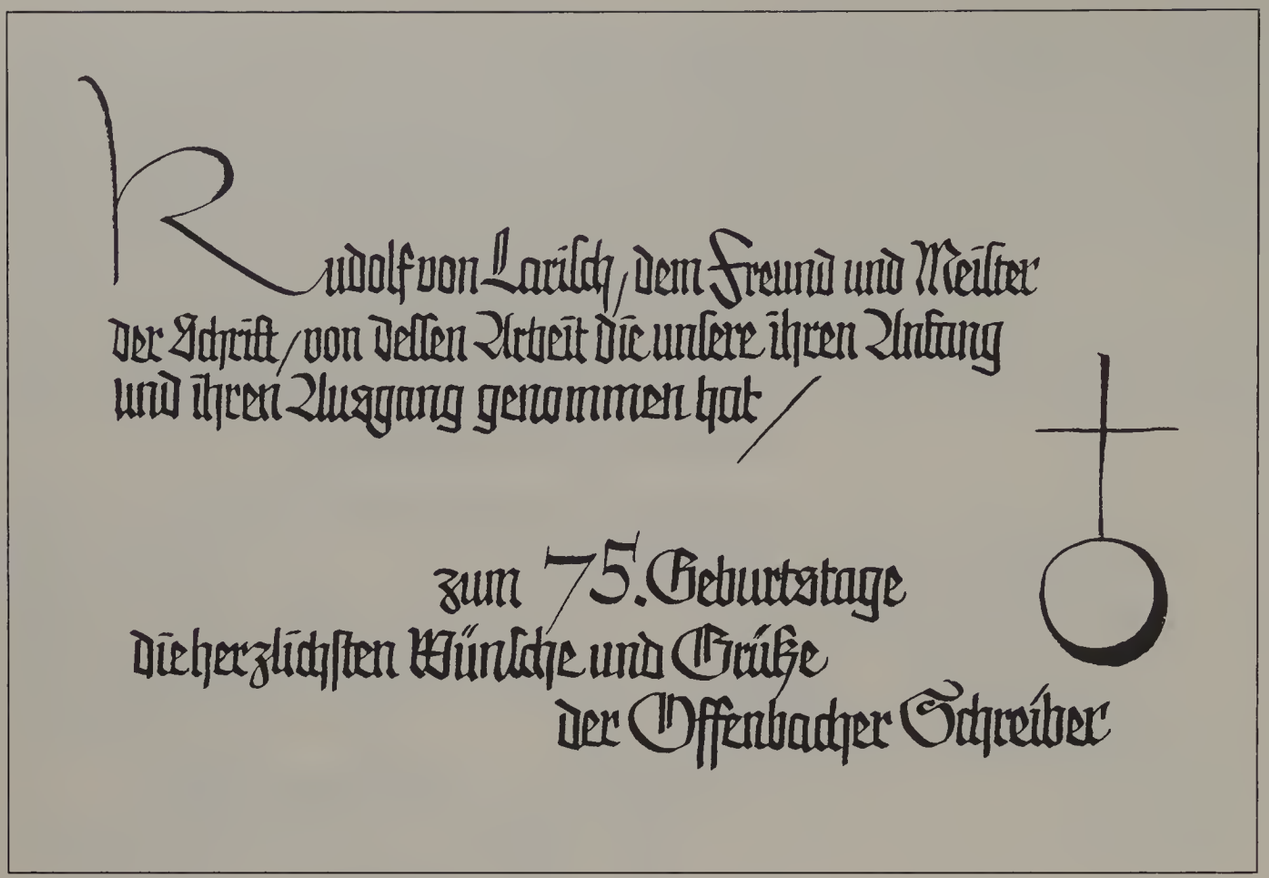
Vortragsfolge

Männerquartett der Gesangsabteilung
Nun leb wohl, du kleine Gasse / Friedrich Silcher
Der gute Kamerad / Friedrich Silcher
Reiters Morgengesang / Wilhelm Hauff

Volkslieder für Männerchöre
Wohin mit der Freud / Das zerbrochene Ringlein
Drei Röselein / Morgen muß ich fort von hier
von Friedrich Silcher

Geistliche Volkslieder für Frauenchor
Herzlich tut mich erfreuen / Alte Volksweise 1545
O Welt, ich muß dich lassen / 15. Jahrhundert

Spielmannsweisen
Ich hab' mir auserkoren / All mein' Gedanken
Muß i denn zum Städtle naus
Es ist ein Schnitter / Der junge Zimmergesell
Mir ist ein schwarzbrauns Maidelein

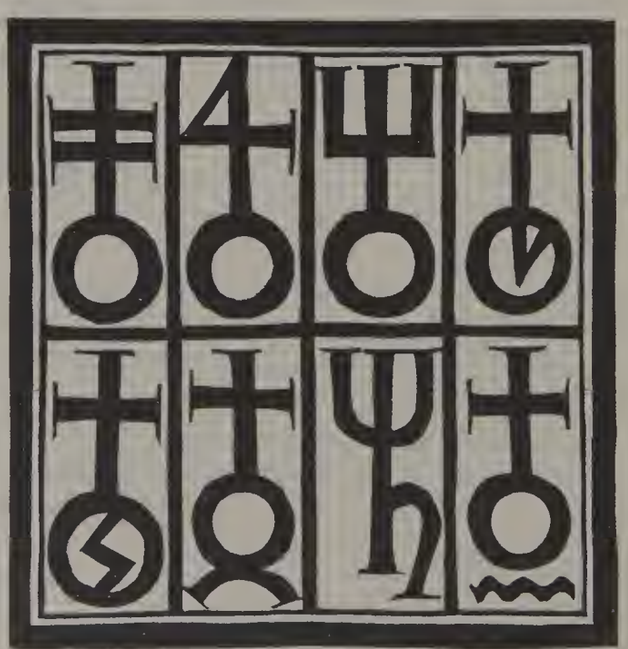


199. Rudolf Koch: Birthday greetings to Rudolf von Larisch, 'friend and Master of lettering', on his 75th birthday, 1931.

bouring Frankfurt at the Kunstverein, and lasted until 3 February. It included embroidery, woven fabrics, articles for school, Church and Hebraic use, work for everyday use and for special celebrations. The *ZfB* correspondent, who had written of the exhibition at the New York Public Library, questioned the use of the term 'perfect co-operative effort' expressed at that earlier venue: 'The impression of the Werkstatt's work is that it is so very uniform that one is inclined to suppose that the influence of the Master is quite simply the determining factor. Certainly the over-lying individuality of Koch in the work of his students again shows itself.' ('Wandelhalle der Bücherfreunde', *ZfB*, 1932, p. 40) Among the exhibited items were several sheets of lettering from Koch's 1930 instruction book *Schreibbüchlein*, sections from the Map of Germany drawn by Fritz Kredel, Willi Harwerth's Map of Palestine (showing the story of Jesus), and 'tasteful' examples of handwriting by Berthold Wolpe and Friedrich Heinrichsen. Additional exhibitors from Koch's circle were Walter Schönwandt who, by then, had created a metalwork studio in Burg Nordeck; Paul Koch, with his music printing; and the Werkstatt of the Niedersächsischen Paramentenvereins in St Marienberg, Helmstedt.

The central panel of the exhibition poster, designed by Koch, showed the personal marks of the eight major exhibitors.

One of the finest Klingspor private press productions appeared at this time, perhaps to accompany the New York and Frankfurt exhibitions. Designed by Max Dorn, *Worte über Schönheit und Wert der Schrift* (A Word about Beauty and the Value of Type) was a collection of quotations and aphorisms from Dürer to Rudolf Koch, each page in a different Klingspor type. Inexpensively priced, the journal *Philobiblon* suggested to its book-loving readers: 'Schnell zugriefen!' (Grab it quick!)



200. The central panel for the exhibition poster, 'Rudolf Koch und sein Kreis', Frankfurt, January-February 1932. The marks, from top left, are those of Rudolf Koch, Fritz Kredel, Berthold Wolpe, Karl Vollmer, Walter Schönwandt, Friedrich Heinrichsen, Willi Harwerth (who had a non-Werkstatt mark as he had not been a co-worker) and Siegfried Fuchs.

An exhibition of the work of Koch and his Circle was shown at the Museum der bildenden Künste, Leipzig.

The year marked the centenary of Goethe's death and ceremonies were due to be held throughout the country. Koch wrote to an ex-student: 'In diesem Frühjahr bin ich falt erloffen in Goethes Lyrik.' (This Spring I am engrossed in Goethe's poetry.) Dr Haupt later wrote: 'These words are the key to all Koch's work.' (G. Haupt, 1936, p. 13)

Other contemporaries also found the significant key of their choosing; Kredel, remembering a visit to Koch's house shortly before joining the Werkstatt, and seeing a sheet of paper in a bookcase: 'On it, in large letters, he had written, "Trachte ich denn nach Glücke? Ich trachte nach meinem Werke!" (Do I strive for happiness? I strive for my work!) This quotation from Nietzsche could well stand as the motto or epigraph for Koch's whole life.' (F. Kredel, 1976, p. 12)

And Dr Rodenberg has written: 'Religious thought is for Koch the leitmotiv of all his artistic work.' (J. Rodenberg, 1940, p. 73)

Fritz Kredel (1900-73), 24 years Koch's junior, had been the Master's brilliant collaborator for many years, cutting over 1000 woodblocks. His sympathetic translations in wood of Koch's lettering and drawings produced truly memorable work by these two fine artists. Warren Chappell wrote of Kredel's work for the *Flower Book*:

'During his years with Koch, Fritz Kredel had developed from a routine amateur to a master. With the cutting of *Das Blumenbuch* (1929-30) on pearwood plank he reached a point where his knowledge of the medium and his skill could be compared to those of the great woodcutters of the 15th and 16th centuries.' (W. Chappell, 1976, p. 1)

In his 1976 memoir, Kredel wrote of the woodcut:

'I have cut many pages of his writing on wood, and frequently have been asked why Koch wanted them reproduced in this way. To me, the answer is simple: First, I believe that no other method brings out the character of such calligraphy better than the woodcut; and second, a woodcut provides crispness and sharpness unobtainable in any other medium.' (F. Kredel, 1976, pp. 16-17)

Rudolf Koch, in his rather obscure literary style, wrote in 1932 a homage to his devoted and great collaborator which sheds some light on their working relationship -

Rudolf Koch, 'Der Holzschneider Fritz Kredel' (The Wood-cutter Fritz Kredel):

'It is not difficult to find artistic talent today; it even seems there is more of it around than one can find uses for. There is no lack of artists, there is a lack of work.

'But how was it possible for the godly order to make a mistake! No doubt it is the fault of the people that they are not making use of talent in the right place or in the right way.

'An artist's nature is more orientated towards the crafts than people want to admit. It is not only that the crafts have always represented a healthy breeding ground, a point of departure for the artist – but art without a purpose is nothing more than an inspired craft fused with spirit and creative energy. The spirit needs relationship, freedom needs order, the flight of fantasy needs subject matter.

'After the true professional woodcut developed into so-called xylography – the wood engraving is now almost restricted only to technical uses – the woodcut itself evolved into something only for artists during the last few decades. The introduction of the Japanese woodcut produced a great deal of keen interest in woodcuts in Europe, and despite the excellent talent available, there was hardly any individual achievement.

'What is remarkable here is that it was the artists who worked closely in the Japanese style who were the least successful. The multi-coloured woodcut does not seem to have found fertile ground in Europe.

'When almost ten years ago there was talk [in the Werkstatt] about creating a large series of drawings for a planned flower book, and afterwards producing the relevant printing plates, the question arose whether the latter could be [implemented] in the form of woodcuts. In fact consideration was given to the old method of woodcutting, that is with an engraving knife working on the long-grain of pear tree wood.

'One could think that this seemingly simple method would only lend itself to crude drawings, but this is a mistake. We are all familiar with the label "coarse" woodcut, but this is misleading. Neither the old German nor the Japanese and Chinese woodcuts can be called coarse. In very early times the woodcut was used almost exclusively for printing delicate fine line drawings, and this is what was being contemplated for the flowers.'

Here Koch writes that 'this kind of outlining' gives the woodcut artist little scope for personal expression; a good woodcut artist must be able to 'draw out the finer characteristics of the material, its hidden virtues'. He continues:

'At the time, Fritz Kredel, a young and talented pupil at the art school, offered to do the woodcuts.

He had barely any experience working with wood and his first efforts were completely amateurish, but his samples differed from the others in that they revealed a patient and sensitive human being.

'At the beginning the artist who drew the flowers [i.e. Koch] made an effort to draw them in a style which closely conformed to the character of the woodcut (as he understood it). But the woodcutter Kredel gradually pushed him into a totally different direction. He was not looking for crudeness but clarity of form and clear definition; he was of the opinion that a great simplification of the natural form was essential. So Kredel was now asking for drawings with carefully drawn detail and delicate lines. His skill improved from block to block, and it proved that a simple knife was capable of anything.

'For several years, for as long as it took to complete the large project – more than 300 blocks had to be cut – Kredel gave up almost every chance of artistic independence to the dismay of his friends who aspired to loftier heights for him. It was being said that he was a good craftsman who was being denied the chance to achieve greater things. He quietly let this wash over him, and took no notice. And yet it was precisely through this project and the method of working that he laid the foundations for his high-quality artistic achievement . . . . In no way did his working with the knife have a negative effect on his free-hand drawing; it instead gave it a naturalness which he would not have achieved any other way . . . .

'His extremely delicate and fine approach gives all his work a nobility of style; a series of illustrations for *Grimm's Fairy Tales*, very gently drawn using a brush and strikingly cut in wood, is perhaps the best example of his style. It is remarkable that even now he still finds satisfaction in producing woodcuts of other people's drawings. To him the design is not the most important part of the work; he knows that working carefully to a specified original, a good artist as an honest person can have its virtues . . . .

' . . . For years he has shown a great deal of interest in the area of heraldry; it has become a treasure trove for a rich style of drawing. The national dress of the 17th and 18th centuries and especially the history of uniforms . . . inspire him in the most diverse ways and it is a joy to see how he succeeds in getting his pupils at the Offenbach art school fired up about all this and what a sound basis it provides for drawing classes . . . .

'But he is also attracted to projects which are larger in scale. He has painted life-sized figures on a wall [and] his exemplary designs for church embroideries . . . have already been produced in large numbers. Because of his skill as a craftsman he had no problem in dealing with the special demands of embroidery work . . . .

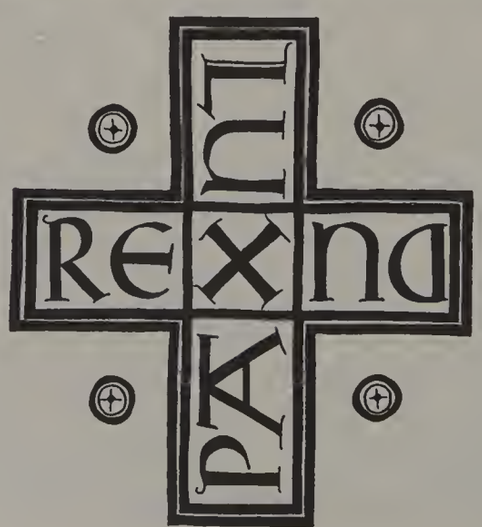
'If a human being is true to something, than it is easier for him to find other opportunities, and if he dedicates himself to the cultivation of a fine art, he has a greater chance than anyone else of achieving creative freedom.

'Even today we have enough tasks before us, and it is all the better if on the surface they are small, because this then allows us to make them important in our hearts.' (Rudolf Koch, 'Der Holzschneider Fritz Kredel', insert in *Philobiblon*, no. 10, 1932; tr. HJvS)

The *Philobiblon* insert was illustrated with Kredel's work for Koch's *Flower Book* and *Book of Signs*, *Grimm's Fairy Tales* (for the Limited Editions Club, New York), and ornaments for the Nonesuch *Iliad*.

The year produced at least two further collaborations between the two artists.

201. Rudolf Koch and Fritz Kredel: Monograms of the Four Evangelists. From Christliche Symbole, *1932-5.*



202. Rudolf Koch and Fritz Kredel: Rex (King), Pax (Peace), Dux (Lord), Lux (Light). From Christliche Symbole, *1932-5.*

203. Rudolf Koch and Fritz Kredel: Mit unsrer Macht ist nichts getan... From Christliche Symbole, *1932-5.*

The first was *Christliche Symbole* (Christian Symbols), with an introduction by Dr Haupt, published by Bärenreiter-Verlag, the first parts of which appeared in the summer. It was issued in ten parts of 16 plates over 20 months; 158 plates and a portfolio to contain these plates comprised the final complete collection, mainly symbols of the early Christian and Byzantine periods collected originally in the workshop as an ecclesiastical archive for use on its productions.

Although there is some similarity to Koch and Kredel's more secular source book, *The Book of Signs* (which clearly led to this compilation), the symbols here are larger and certainly pictorial – decorative objects for Church use: the Lamb of God, doves (The Twelve Apostles), fish, serpents,

eagles, pelicans. The plates comprise eight groups: The Old Testament, The New Testament, The Monogram, Evangelists and Angels, The Life of Jesus, The Cross, The Animal Symbol in the New Testament and, finally, Graphic Images.

A fine facsimile edition in English was issued by the Arion Press, San Francisco, in 1996.

Koch and Kredel's other collaboration of the year was a result of the exhibition 'Goethe in der Buchkunst der Welt' at the Leipzig Museum der bildenden Künste, held from 28 May to September. Printed artistic contributions were received from the international book-world to honour the great German writer on the centenary of his death. Koch and Kredel produced an exhibition poster and at least one illustration, the latter reproduced in the exhibition catalogue. In addition, pictorial souvenirs in the form of ten book-labels by leading

illustrators and designers – including Koch, Cissarz, Orlik and Weiss – were issued as a small portfolio to be sold by booksellers.

Kredel, whose wife Annie was Jewish, left Frankfurt in 1936 to work in Vienna. The following year he was awarded a gold medal in the Paris World Exhibition for his outstanding contribution to the art of the book. Kredel moved to New York in 1938 with the help of Melbert B. Cary Jr. of the Woolly Whale Press, and continued his very successful career in book illustration.

On 28 July 1932 a celebration took place to mark the 40th anniversary of Dr Karl Klingspor's management of the typefoundry. Rudolf Koch provided an amusing salute, as if spoken by the type characters that Dr Klingspor had produced in the millions -

Rudolf Koch, 'Glückwunsch der Buchstaben' (A Salute from the Alphabet):

'Even if throughout our lives we are only read as closely strung-together words and, much too often, we are overlooked and rejected for being the independent beings we are, today for once we have reason to be satisfied with our own worth, to appear in the presence of our master who over a long period of 40 years has helped up to see the light of the world.

'Yes, we are the actual expression of his life and work. None of us would survive if he did not have the courage and the trust to create us. And we have become part of a greater whole, to the honour of German art we are known and respected in the whole world because of him.

'It is true that he brought in artists, sometimes even well-known ones, trained capable punch cutters, and did everything else that is required, but he was always the driving force, the one who took chances, the one who held us together, the one who watched over us – from the initial plans for us, all the way to the last printed sheet of a type specimen; and, in spite of all the famous names of artists, he is and remains our real father.

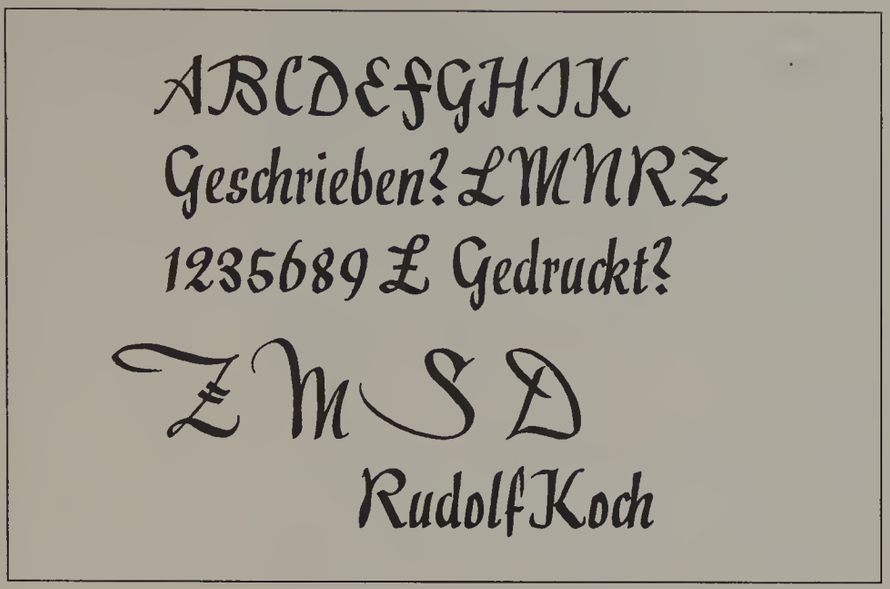
'So here we come today, his spiritual children, and even if we are only little black helpers this is offset by the fact that there are so many of us giving our thanks and saluting him.

'He should never be allowed to forget what he has done for us; many years from now we will still be talking about his love and loyalty, his self-sacrifice and his sense of art.' (Rudolf Koch, 'Glückwunsch der Buchstaben', spoken 28 July 1932; text reproduced in *Graphische Nachrichten*, June 1934, p. 296; tr. HJvS)

204. Rudolf Koch: Book-label for the 'Tribute to German Writers' (Deutscher Dichterdank), Goethe Year, 1932. One of a series of ten by renowned designers.

Another anniversary was celebrated that summer – Hugo Eberhardt's 25th year in Offenbach. He was now Director of both the Kunstgewerbeschule and the Ledermuseum. Koch wrote an appropriately celebratory text to the man who had been so important in creating a renaissance of the arts in Offenbach and who, of course, had played a crucial part in Koch's own teaching career. The text was published in a limited edition of 100 copies in November as *Hugo Eberhardt fünfundzwanzig Jahre in Offenbach am Main*, typeset in Koch's Wallau, and printed under the direction of Prof. Ernst Engel at the Buchwerkstatt at the Kunstgewerbeschule Offenbach.

One size of Koch's typeface Holla was cut during the year. Julius Rodenberg wrote of it that Koch



205. Rudolf Koch: Holla, 'Is it written or printed?' challenged the Gebr. Klingspor type specimen book, 'So every printer and advertiser asks when they first see this advertising type . . . '. One size cut in 1932. Koch also designed Holla swash capitals, of which four are shown.

tried to introduce the personality and spontaneity of handwriting into a printer's typeface. (J. Rodenberg, 'Die Druckschriften Rudolf Kochs', *AfB*, 1933, 11/12, p. 390)

Koch himself wrote:

'Spontaneity is becoming more and more important in the way we express ourselves today.

'Something which is written down from a momentary experience actually has a stronger power of convincing than a final form which has been carefully worked over. The suddenness and intensity of an outburst of feeling which occurs in improvisation also has considerable potential in advertising. The typeface bases itself of course on sensitivity and rich experience. But then there is also the guarantee of an intense effect . . . '. (Rudolf Koch, Gebr. Klingspor Holla type specimen booklet; tr. HJvS)

Some years later a typographic commentator reported that, '. . . Holla has found a wide circle of use in many fields of advertising and publicity. With this design Koch . . . returned again to the starting point from which he departed – to calligraphy, the root from which his whole artistic activity was nourished.' (*Print in Britain*, v. 1, no. 5, September 1953, p. 144)

In August, Koch wrote the article 'Handschrift und Schreibmaschine' which first appeared in *Die Scholle*, an education journal. (Vol. viii, 1932; in *Ein Deutscher*, Insel Bücherei, no. 504, p. 59)

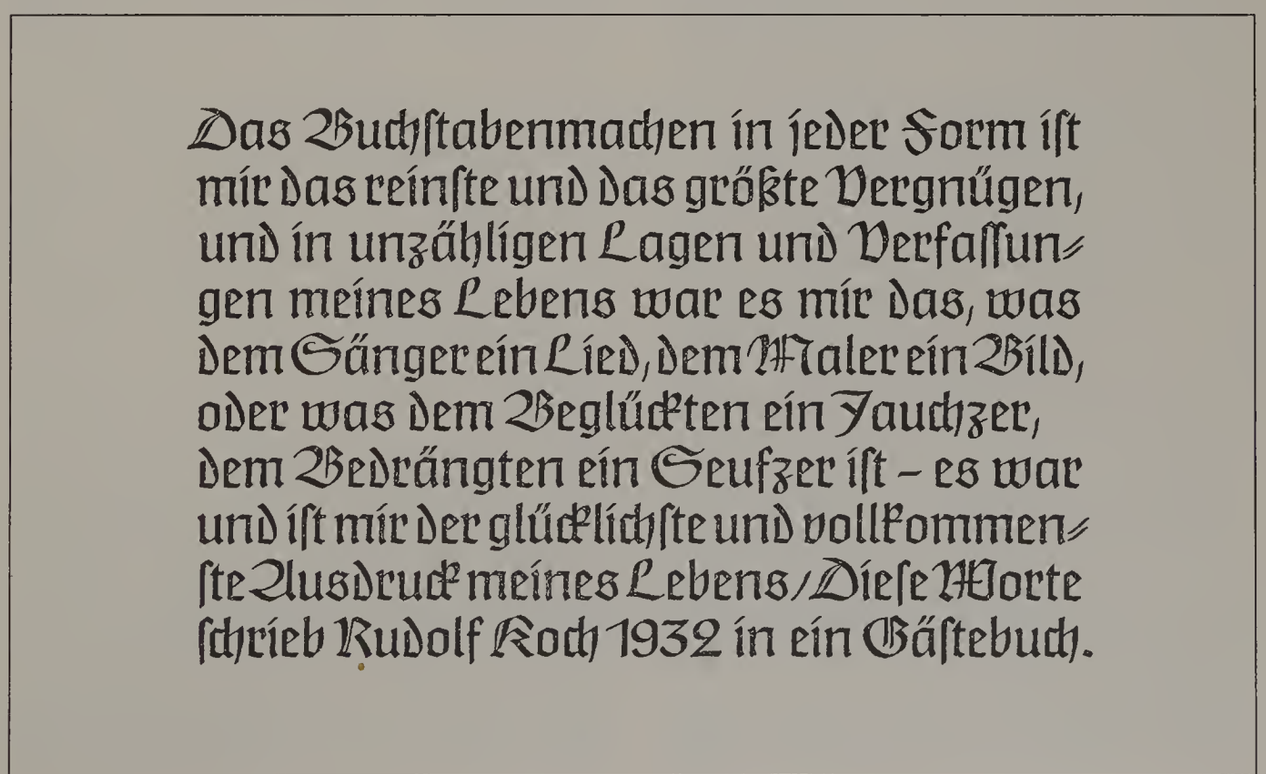
On 11 September he wrote in his family-book:

'Lettermaking in every form gives me the purest and greatest pleasure and on numberless occasions in my life it has been to me what a song is to the singer, a painting to the painter, a shout to the joyous, and a sigh to the afflicted – to me it is the happiest and most perfect expression of my life.' (quoted in W. Lange, 1939)

The quotation, in German, was lettered in 1944 by the greatest calligrapher and type-designer of our century, Hermann Zapf. It is reproduced in his book, *Hermann Zapf and his Design Philosophy*, Society of Typographic Arts, Chicago, p. 164. An exhibition of the work of Koch and Zapf, both of whom were born in Nuremberg, was held at the Stadtbibliothek there in February 1963. Zapf has more than assumed the mantle of Koch, but this is not the place to start writing another biography.

Dr Guggenheim:

206. Rudolf Koch: 'Lettermaking in every form gives me the purest and greatest pleasure . . . ', amply demonstrated in this setting of Koch's last typeface, Claudius. From Gebr. Klingspor's type specimen book.



'In 1931 the Soncino-Gesellschaft had its annual meeting in Frankfurt. Koch and some of the members came to visit me in my home in neighbouring Offenbach. I displayed a number of calligraphy items and other works from the Koch Workshop. When he saw my display and noticed the variety of the exhibits, he exclaimed, "But you have a real collection!" and spontaneously gave a talk for the bibliophiles present. These comments were later developed into a lecture which was delivered [on 12 September 1932] at the Gesellschaft der Bibliophilen and Graphische Gesellschaft in Frankfurt under the title, "Artist and Collector".' (S. Guggenheim, 1947, p. 30) For the occasion, members received a charming keepsake printed by Wilh. Gerstung containing Koch's text of that talk –

Rudolf Koch, 'Künstler und Sammler' (Artist and Collector):

'An artist creates objects from the wealth of things he sees, just as he sees the images in his mind – this is how he portrays them, whether it be with playful ease or faltingly and hesitatingly . . . .

'He does not consider what will become of what he has created. He is indifferent to the fate of his work, even views this fate as extraneous; new images are already presenting themselves, new things are coming forward – where should there be room for what was created before?

'Then the collector comes along. It is he who makes a distinction between things, puts them into some order, waits, holds on to them, cares for them, protects them . . . .

'What would the artist be without his friend, the collector? But not everyone works this way. Some artists look for success, directing their efforts towards what the collector considers praiseworthy, working to please him instead of listening to what the voice inside himself is saying . . . .

'But in the same way that there are weak artists, there are weak collectors.

'They are happy when they find something they like, they find joy in the possession of attractive and impressive objects similar to what they have seen others possess. And before long artists everywhere are producing the type of things that are in demand.

'An artist who works to please the collector has already given the best away . . . .

'It is surprising that collectors allow themselves to be deceived over and over again, that they are so keen to acquire things which are so easily offered to them instead of looking at something without obvious value which on its own merits is worthy of being kept and preserved.

'When the Japanese produced woodcuts to please European collectors it ruined their art. When a local country potter in a resort produced his wares to appeal to the tourist trade, there is no longer any point in buying anything from him.

'Artists need collectors, but they need ones who are serious, capable of self-sacrifice, brave. They need collectors who are willing to take risks with them, who do not allow themselves to be led astray by public opinion . . . .

'Persistence and loyalty are a collector's nicest and most valued traits; they are more important than money . . . .

'The true collector always leads a type of lonely existence. One of the best examples is Goethe. He could be referred to as the classic collector. He personifies this concept by incorporating all the good and great attributes of a collector rolled into one. With all of his great skill of observation, he warms our hearts through his great respect and love, because everything beautiful about humanity is evident in the way he went about collecting things.

' . . . [I]t is always surprising how famous collectors have managed with little money to acquire objects . . . . The true collector does not look for objects which have a high market value.

'It is odd: In the finest form the collector is an artist of sorts; all the special characteristics of the artist now apply to him. Both of them are in equal degrees committed to something which is superior and invisible, both live in this world in want of something in the future, and each is consumed by a passion which often enough brings ridicule and contempt from the other.' (Rudolf Koch, 'Künstler und Sammler', 1932; tr. HJvS. The text also appeared in *ZfB*, 1933, as an insert opp. p. 64, and in *Ein Deutscher*, Insel-Bücherei, no. 504, pp. 66-9.)

A somewhat back-handed compliment to the poor bibliophiles. Koch later dedicated a shortened version of the text to Dr Guggenheim, his life-long friend and benefactor, on the following Christmas Eve – 'Seinem lieben Freund Guggenheim am Weihnachtsabend 1932 – Rudolf Koch'. Perhaps it was to celebrate a quarter-century of their deep friendship.

In October the curiously-named Press of the Woolly Whale, a private press in New York run by Melbert B. Cary, Jr., provided a *Philobiblon* insert (for no. 8) consisting of specimen pages from its productions (none of which were for sale). Of interest to us are two of the items shown: the title page for James Russell Lowell's *The Vision of Sir Launfall*, with its use of Antiqua (Eve) in its version with exaggerated ascenders (the book was the first completed at the press, Christmas 1928), and a spread typeset in Neuland from *War*, a poem

by Richard Le Gallienne, the book issued in a very limited edition of 50 copies in November 1929. The Woolly Whale then owned the Kelmscott Press printing press so we have an amusing connection here – that Koch's types were used on the very press that William Morris had printed his great Chaucer. But would Morris have been amused?

1933

A young Berliner writes to Rudolf Koch for permission to become one of his students but Koch, insisting on prior training in a craft, turns him down. The young man was Hans Schmoller (1916-85), who would eventually become design director of Penguin Books in England.

The journal *Gebrauchsgraphik* celebrated its tenth year of publication with a survey of the leading advertising artists and designers. The spread devoted to Koch (pp. 20-21) shows two examples of his new typeface design Holla. The accompanying text is in German with an incomprehensible English translation.

Numerous examples showing the work of Koch and the Klingspor typefoundry appeared as supplements and inserts in *Philobiblon* throughout the year. Of particular note were the Klingspor calendar, superbly designed with Tiemann and Koch types (from the latter: Jessen, Wilhelm-Klingspor, Kabel, Frühling, Wallau and Antiqua) and with amusing decorations by Willi Harwerth, Georg Haupt's 'Zu Rudolf Kochs Bibeldruck', and Koch's appreciation of the illustrator Heinrich Holz.

The reader should note that inserts were often loose in journals such as *Philobiblon* and *AfB*, thus bound versions in reference libraries may vary considerably. It may be necessary to visit several libraries to find copies of these inserts that have been mentioned.

The February number of *Philobiblon* contained Georg Haupt's brief study of Koch's Bible types, 'Zu Rudolf Kochs Bibeldruck', which accompanied a tipped-in eight-page signature from Koch's *Die Apostolischen Schriften* of 1928. Dr Haupt commented: 'For Rudolf Koch printing the Bible has for many years been his highest aim in his work. A number of the typefaces he designed for Gebr. Klingspor were created with the Bible in mind – Maximilian, Jessen, Wilhelm-Klingspor and Wallau. And his efforts represent a continual advancement towards his goal. His forms become simpler, clearer and larger. Even the printing of the *New Testament*, from which our supplement has been taken, only represents one step along the path to his goal. Should fate again bless him with the skill of producing another major edition of the Bible, it will undoubtedly bring him closer to fulfilling the essence of the task than anything else which has been printed during the last few centuries.' (Georg Haupt, 'Zu Rudolf Kochs Bibeldruck', *Philobiblon*, no. 2, 1933, p. 68; tr. HJvS)

In April and May an exhibition of the work of the Offenbacher Werkstatt, 'Die neue Sammlung', was held in Munich.

On 10 May, an exhibition of the German book arts opened at the Palazzo dell'arte in Milan as part of the Fifth Triennale. *Gebrauchsgraphik* reported (the following month) that a special gallery was devoted to present-day script in which were shown hand-written texts by Koch and his circle. Koch was honoured with a Gold Medal.

By 1933 Koch had been appointed Honorary President of the German Office for Religious Art of the German Evangelical Church (Reichsamtes für kirchliche Kunst der Deutschen evangelischen Kirche).

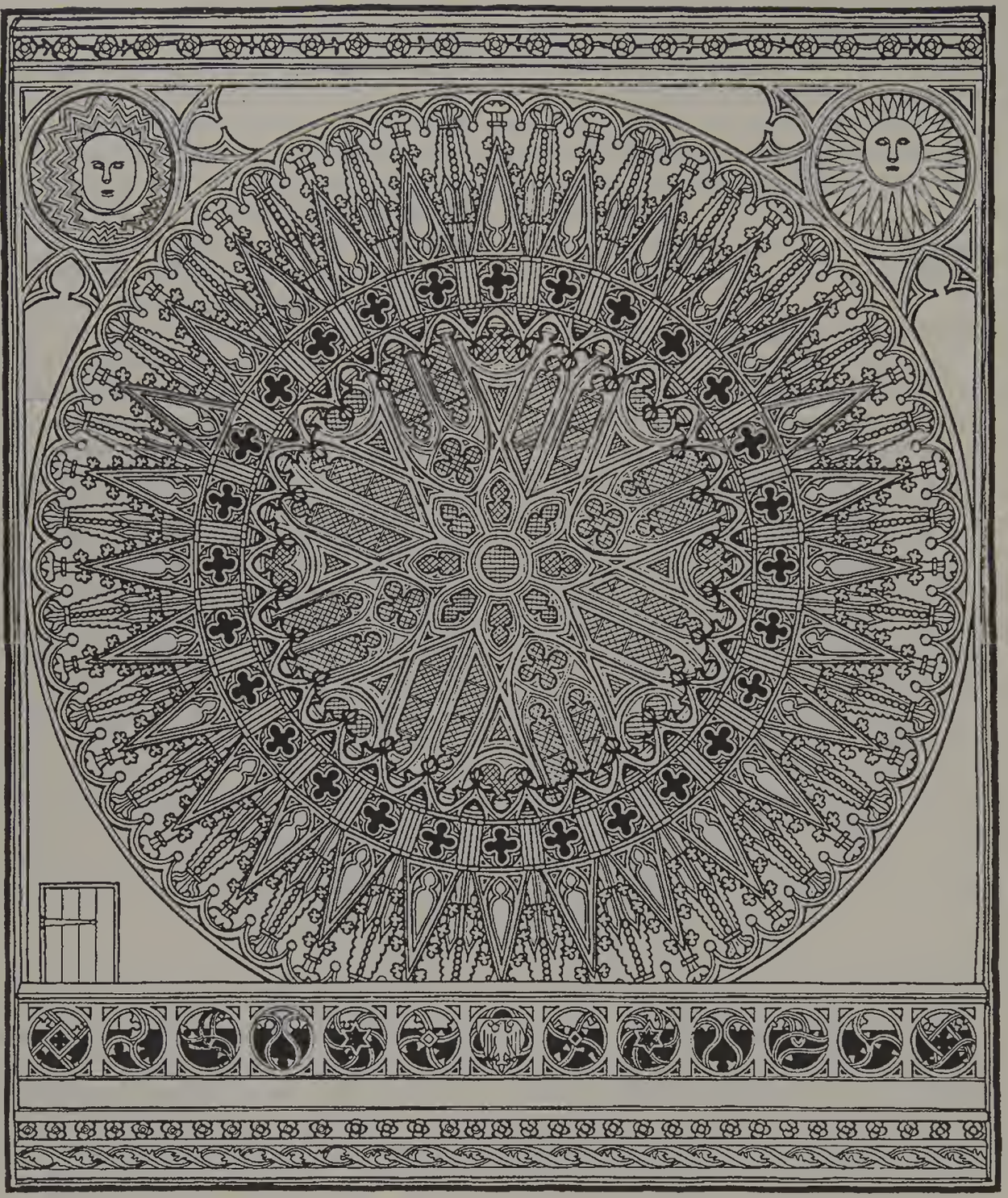
The black-letter or the Roman? The argument continued to rumble on in Germany without resolution. Now, with the rise of fervent nationalism, use of the Roman perhaps suggested 'giving in' to the Americans and English. Koch's new public rôle, and public politics in general, may have suggested to him the need for this strident defence of the black-letter, written in 1933 –

Rudolf Koch, 'Die deutsche Schrift' (The German Script):

'It is by no means certain that the Roman alphabet will continue to dominate in the world just because almost all the civilised nations have now adopted it. This cultural world is no longer accustomed to having any other people with their own ways and manners of doing things opposing it. In the past everything has humbled itself to it, everything that has entered its sphere was to, and wanted to, become its slave.

'We have freed ourselves from the delusion of thinking that we have to be like everyone else in order to survive and to be noted. We quietly want to show some resistance and resurrect our German script which seems to have been almost completely neglected, and was something of which we were ashamed.

'In this context we also want to be ourselves again and, with an even greater decisiveness derived from our special, robust and undivided nature, to oppose the weak levelling mania which exists.



207. Rudolf Koch's patient and meticulous observation for detail is shown in these two drawings of 1933: left, 'The Rose Window of St Lorenz Church, Nuremberg', pen drawing (sheet size: 39 x 26 1/2 in.; 99 x 67 cm.), and opposite, 'Das Münster zu Strassburg'. The latter was later cut in wood by Fritz Kredel and Lisa Hampe. The finished woodcut is an imposing 51 1/4 x 35 1/4 in. (131 x 89 cm.).

Die Rose an der St·Lorenzkirche zu Nürnberg + Der breite, in der Fläche der Außenwand liegende, im inneren Drittel frei schwebende Rahmen ist in seiner radialen Gliederung auf die Grundzahl 7 bezogen: 7×4=28 Vierpälle, ebenso viel Fialen und Wimperge die durch einen Fries von 56 Bogen nach außen abgeschlossen sind + Im Gegensatz dazu steht das eigentliche Fenster, das tiefer nach innen liegt und auf der Grundzahl 8 errichtet ist: Der Stern in der Mitte geht durch Verlängerung der Begrenzungslinien über die Schnittpunkte hinaus und diese bilden zwei sich durchdringende große Kreuze. Jedes dieser Kreuze erscheint um 1/16 des Kreises geschwenkt. So entsteht für das betrachtende Auge, je nach dem das eine oder das andere Kreuz hervortritt, der Eindruck einer um den Mittelpunkt schwingenden Bewegung +

Das Münster zu Straßburg

Der Chor wurde im Jahre 1176 begonnen, hundert Jahre später wurde das Langhaus vollendet. Die hier gezeigte Westfront wurde von Meister Erwin von Steinbach, † 1318, begonnen. Ulrich von Ensingen baute 1399 den Nordturm, die Haute erreichte der Kölner Meister Johann Hültz im Jahre 1439 †

Der mittlere Teil über der Rose ist ein späteres Einschiebsel des Mittelalters und entspricht nicht dem Plane Erwin von Steinbachs.

Offenbach a/M.
1933

'The German script would have long been forgotten if it had not been for the simple man of the people who held on to it. For centuries a large segment of the educated classes has shown a preference for the Roman alphabet as something exotic in order to set themselves apart from the others, and to be someone special. The loyal friends of the people who resisted this trend were ridiculed and there were many times when it seemed that they were fighting a losing battle.

'Everything German has always been considered awkward and cumbersome. It is true that the German people were acknowledged as being loyal and upright, but they were perceived as not being suited for higher and loftier achievement. This is also what people thought about the German script. There was also an objection to it because it originally was not only German. This may be true. But this is how we see it today, and everywhere in the whole world it is called the German script – and that suffices.

'Throughout the last few decades there have been many attempts to address the problem of readability. Nowhere could it be proven that the Roman alphabet is easier to read; there was even the possibility that the opposite is true.

'But we are not interested in pure practicality; the German script has more significance to us than the Roman script has for the others.

'To us it is an expression of our curious and special German being which cannot be described with words.

'The fact that foreigners generally reject this script, that they do not like to read it, this is precisely what equates to its worth. However, there are also intelligent and well-meaning foreigners who love this script just as they love our language and country. This is something for which we are grateful.

'It is also said that if the Turks and the Japanese were to relinquish their alphabets we should not be allowed to insist that they adopt ours. This comparison is incorrect. In those countries a totally strange system of writing is involved which takes an endless effort to learn, whereas our German alphabet does not differ from the Roman one in principle, but only in the formation of the characters. Our German script remains completely part of the Western culture group, and everyone who learns our language has no difficulty in acquiring this skill at the same time.

'What adds to its distinctiveness is that it does not originate directly from the Mediterranean culture and, instead, incorporates the Nordic and the Gothic which, during the High Middle Ages, reflected all the manifestations of life and, in the process, the style of writing itself. This Nordic-Gothic essence is something only we Germans have retained in spite of all the cosmopolitanism and enlightenment of the last few centuries.

'In it we recognise today a very lofty expression of our being. No levelling could rob this script of its individuality whereas the Roman script, originally derived from very attractive and outstanding models, went through the experience of having its form brought down to a low depth to make it suitable for all the uses dictated by the commercial spirit influenced by American models.

'The German script in its handwritten and printed form should serve as evidence to everyone, even to ourselves, that God has special plans for us, that He does not want us to perish in the monotony of the so-called civilised world and, instead, that it is up to us to meet our responsibilities in the world in our own way. It is important for us to preserve the German script and German printing; here too the visible is a metaphor for the invisible, the German handwritten and printed script mirrors the noble and good characteristics of our People.' (Rudolf Koch, 'Die deutsche Schrift', *Zeitschrift für Deutschlands Buchdrucker*, no. 65, 1933; tr. HJvS)

And Koch appears to have written another article during the year, using the same title –

Rudolf Koch, 'Die deutsche Schrift' (The German Script):

'The concept of a German script has only been in existence since the sixteenth century when, in addition to it, the Italian Renaissance style of Roman lowercase letters was created; before that there was a uniform development from Roman capitals [i.e. Trajan] to the uncial and over the Carolingian period to the textura style.

'There has been a battle between the two ever since the German and Latin script appeared alongside each other. Already then the Latin alphabet was regarded by humanists as one of science and so-called higher learning, whereas the German script was used for leaflets of everyday use as well as for the printing of the Bible.

'The co-existence of both handwriting styles appeared to many to be an evil, but it is a state that has persevered until today, somewhat like the co-existence of the two Christian faiths – which to some superficial observers appears just as wrong and demoralising.

'But it must lie in the fate of the German people that, in this state of co-existence, they take an approach to their intellectual lives which is more combative than complementary, and this undoubt-

edly explains what makes them different . . . . [O]ne recognises that this special providence is totally in accordance with the calling of our people, which is very difficult to define.

'In no way should it be argued that the German script is an inheritance from the Middle Ages which other cultures have long discarded. The German people, otherwise so fascinated by things which are new and different, show an unwavering streak here: doggedly holding on to the old . . . . We do not know why; maybe it has to do with the original relationship Germans had to type in general – after all, they were the ones who invented the art of book printing, and even up to the present day its artists show a creative talent in working with type which is found nowhere else. The last few decades in particular have shown us how almost inexhaustible the Germans are in creating new German typefaces, and how this creative ability also shows itself in the creation of Roman typefaces, while at the same time none of the other civilised peoples is showing much productivity.

'The world is falling more and more under the influence of the Roman alphabet; now that Turkey and Japan have taken the initial step, all the others which are aspiring to be recognised as civilised nations will follow.

'Thus the Germans are almost the only ones still preserving something which is their own, and it is a good thing that they are now again insisting on using their own style of writing.

'German script is more than it appears on the surface: it is a symbol of our special purpose in this world. It is proof that, apart from all other people in the world, we have a mission, a special task, and that we should never believe that what is suitable for others is also the right thing for ourselves.' (Rudolf Koch, 'Die deutsche Schrift', *Klimschs Jahrbuch*, 1934, pp. 8-9; tr. HJvS)

Koch's appreciation of the illustrator Heinrich Holz (see pp. 142-3), made its appearance in June in *Philobiblon*, no. 6, as a handsome four-page insert typeset in Jessen.

Berthold Wolpe's *Philobiblon* reminiscences, previously mentioned (p. 100) gathers together the names of the four artists, beside Holz, whose work Koch admired:

'When two female colleagues from the parament organisation in Lower Saxony came to the workshop in 1927 to work with us and in the adjoining carpet workshop for a period of time, Rudolf Koch spent a whole evening with them showing them paintings by Paula Modersohn[-Becker] and Vincent van Gogh as a necessary introduction to their parament work.'

The excitement produced by the wood-engravings of the third artist, the French illustrator Fernand Siméon (1884-1928), resulted one day in Koch leaping up on a chair and writing the artist's name in large letters on a wall of the Werkstatt,

208. Friedrich Heinrichsen at work in his corner of the Werkstatt attic. Note Siméon's name above door. Drawing by Heinrichsen, c. 1926.

much to the confusion of students and visitors who may never have heard of the illustrator. We do not know which book Koch had looked at but, for instance, the fine illustrations in Claude Tillier's *Mon oncle Benjamin* of 1926 certainly demonstrate Siméon's artistry.

The influence of the fourth artist, Ernst Barlach, is evident during Koch's expressionist period. And his admiration for the sculptor's work resulted in the only recorded criticism (albeit a mild enough rebuke) by Koch of the new National Socialist régime. Wolpe writes:

'When sculptures by Barlach were removed from their public places in 1933, Rudolf Koch gave his opinion on the matter saying: "Barlach is the centre of attention and will always remain there. The people who want to push him away do not know that they are only diminishing themselves." ' (Both quotations from Berthold Wolpe, 'Rudolf Koch, der Meister. Erinnerungen', *Philobiblon*, III, 1959, pp. 201-3; tr. HJvS)

In February, exactly 11 years after he had written a similar appreciation to Ernst Kellner, Koch wrote to his friend Dr Beyer: 'For me, van Gogh and Paula Becker are the cornerstones of today's art.' (O. Beyer (ed.), 1956, p. 73)

Koch collaborated with Josua Leander Gampp and Fritz Kredel on the lettering and decorations of the *Gesangbuches für die Provinz Sachsen und Anhalt* (Songbook for the Province of Saxon-Anhalt), Verlag der Buchhandlung des Waisen-

hauses GmbH, Halle an der Salle, Berlin. Kredel cut the decorative headpieces; Jessen was used for the text setting.

Honours and eulogies continued during the year. At the end of 1933 two major studies were published devoted to his life's work, as if there had been a premonition that the artist had only months to live. In December almost the entire issue of *AfB* was given over to Koch and the Werkstatt; the celebratory issue of *Philobiblon* followed only weeks later. The well-informed and authoritative articles of both periodicals proved to be the apotheosis of Koch and his Circle, and their swan-song.

The special double number of *AfB* (11/12), titled *Rudolf Koch und sein Kreis* (Rudolf Koch and his Circle) was edited and designed by Koch's devoted friend Ernst Kellner, at the time in charge of the Offizin Haag-Drugulin AG, in Leipzig.

The articles by Koch are as follows:

'Die Werkstatt' (see below), 'Der Deutsche' (see pp. 125-6), and 'Der Holzschneider Fritz Kredel' (see pp. 153-4).

Other articles are – Georg Haupt: 'Rudolf Koch und sein Kreis' and 'Ein Notendruck' (Printing Music, which includes a bibliography of Paul Koch's music books), Ernst Kellner: 'Erinnerungen an Offenbach' (Reminiscences of Offenbach), Julius Rodenberg: 'Die Druckschriften Rudolf Kochs' (Rudolf Koch's printing types), Berthold Altmann: 'Rudolf Koch in der Geschichte der Schrift' (Rudolf Koch's place in the history of type), Gotthard de Beauclair: 'Die "Altschrift" von Herbert Post', and Hans Bockwitz: 'Willi Harwerth und seine Buchillustrationen' (Willi Harwerth and his book illustrations).

The periodical is a splendid and essential reference for Koch, his work and associates; even the list of contributors and their addresses is of historical, if not amusing, interest: Richard Bender lived on Schubert Street, and Willi Harwerth on Senefelder Street.

We have already read numerous comments by contemporaries about Koch's Werkstatt but here, from this *AfB*, are the Meister's own, as usual in the third person –

Rudolf Koch, 'Die Werkstatt':

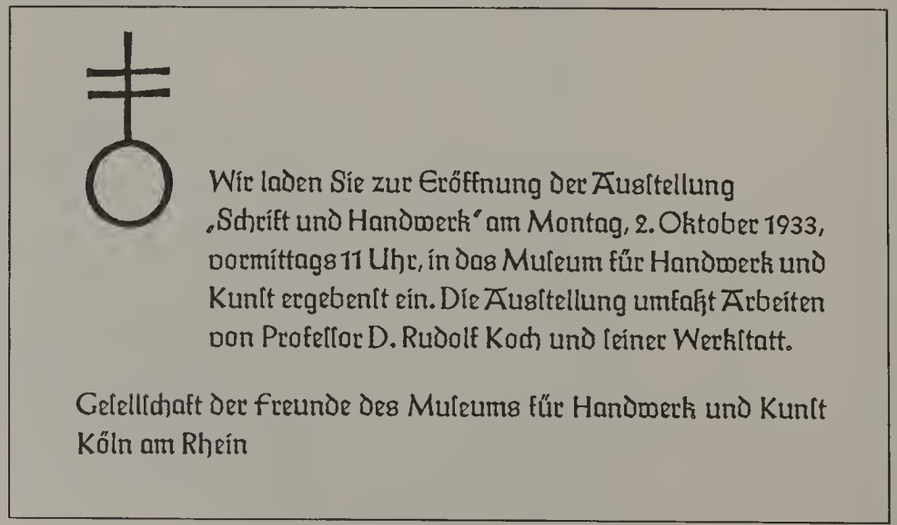
'For many years it was commonly accepted and recognised that artistic work is created by people working in isolation. For example, Rembrandt lived and created his work in solitude, but with van Gogh it becomes a consuming force which destroys him.

'This kind of separation did not exist in earlier times. Highly talented artists worked together with others like themselves in the same workshops.

209. Rudolf Koch and Fritz Kredel: Part title for the Songbook, *1933.*

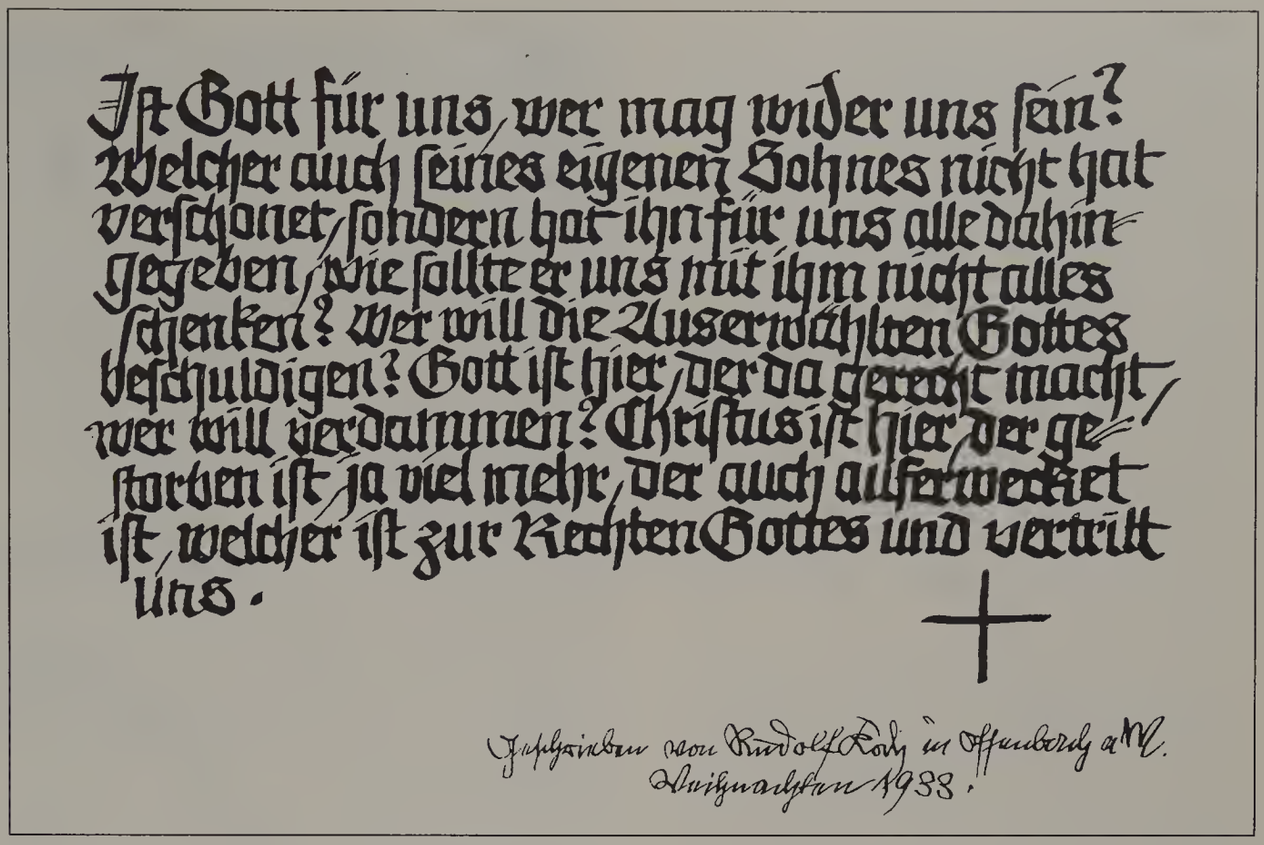
'Craftsmen have maintained this practice until today, and as far removed as they may now be from the artistic work going on at the time, they are producing some good work. The easy and sympathetic relationship which exists among masters, journeymen and apprentices; the joint work being carried out in one room, often on one piece of creative work; the lively versatility of the work being done by different hands; the educational power of the immediate usabilty of what is being done as well as a very real and creative vitality – this all flows from such a workshop, whether it be in a dark corner, or in bright offices, or in spacious art academies.

'On the top floor of the art school in Offenbach there are two small rooms with sloping walls; a


Wir laden Sie zur Eröffnung der Ausſtellung „Schrift und Handwerk" am Montag, 2. Oktober 1933, vormittags 11 Uhr, in das Muſeum für Handwerk und Kunſt ergebenſt ein. Die Ausſtellung umfaßt Arbeiten von Profeſſor D. Rudolf Koch und ſeiner Werkſtatt.

Geſellſchaft der Freunde des Muſeums für Handwerk und Kunſt
Köln am Rhein

210. Invitation to the opening on 2 October 1933 of the exhibition, 'Schrift und Handwerk', the work of Koch and his Circle, at the Museum für Handwerk und Kunst, Cologne. Probably designed by Paul Koch and printed at his Werkstatt Haus zum Fürsteneck, Frankfurt. Typeset in Jessen.



211. Rudolf Koch: 'Ist Gott für uns, wer mag wider uns sein?...', December 1933.

number of people have been working together there in total harmony for almost 12 years. They do all sorts of different things: they letter, they draw, they work in wood and metal; girls sit in the room next door spinning, weaving, dyeing and embroidering.

'There are only about ten of them altogether, and almost every one of them is pursuing a different skill which has developed from ability and inclination, because not one of them has actually had any professional training, everything just gradually developed while they have been working together.

'The director of the school, Professor Hugo Eberhardt, made it possible for the head of the workshop [i.e. Koch], who also serves the school in other ways, to gather together former pupils to create an environment similar to the workshops which existed years ago. Pupils today come and go and in a certain way they are taking the place of one-time 'apprentices'. There are also those who come from far away and stay for a brief time to work alongside the pupils. They are almost always willing and happy to fit in, and they inject some new life into the workshop.

'Type and lettering is created for books and printed items, because lettering forms the basis for all other work: gravestone designs, documents, woodcuts for book illustration, punch-cutting, metal objects for use in churches and elsewhere, as well as linen, altar cloths, wall hangings and floor carpets and many other things. It is mostly small commissions which are carried out here. The person who does the work receives the full payment.

'But the main work, and more characteristic of the objectives of the workshop, relates to the large projects which often take years to complete and are not specifically undertaken for the purpose of earning money.

'The oldest member of the group [i.e. Koch] has an additional income because some of his designs are used by industry and he uses this income for these projects, because everyone in the workshop is properly paid, even pupils are paid for any usable work they produce.

'Every piece of work, even if it is produced by an individual, becomes a matter which is of concern to everyone. Each member of the group, even the most senior one [i.e. Koch], has to put up with criticism. Oftentimes a work will pass from one person to another, and the senior member of the group [i.e. Koch] will not be concerned about his reputation if a younger member finds a better solution to a problem. Each person is expected to take on the rôle of a teacher who puts the success of his pupils above his own.

'Despite a great dissimilarity in their beliefs and other aspects of their backgrounds, the co-workers are bound by a strong sense of togetherness. The older members of the group are in fact completely independent personalities who are well-known and recognised for their achievements.

'Shared interests and openness are the main features of the undertaking; this is obvious from the type of workroom which exists.

'Everyone works together in one area, no one sits off on his own, someone is always able to look over another person's shoulder. Because of the somewhat cramped quarters they all work in close proximity with one another, and this sometimes enables them to carry on conversations together, whereas it would hardly be possible for individuals to discuss anything privately in the presence of all the others.

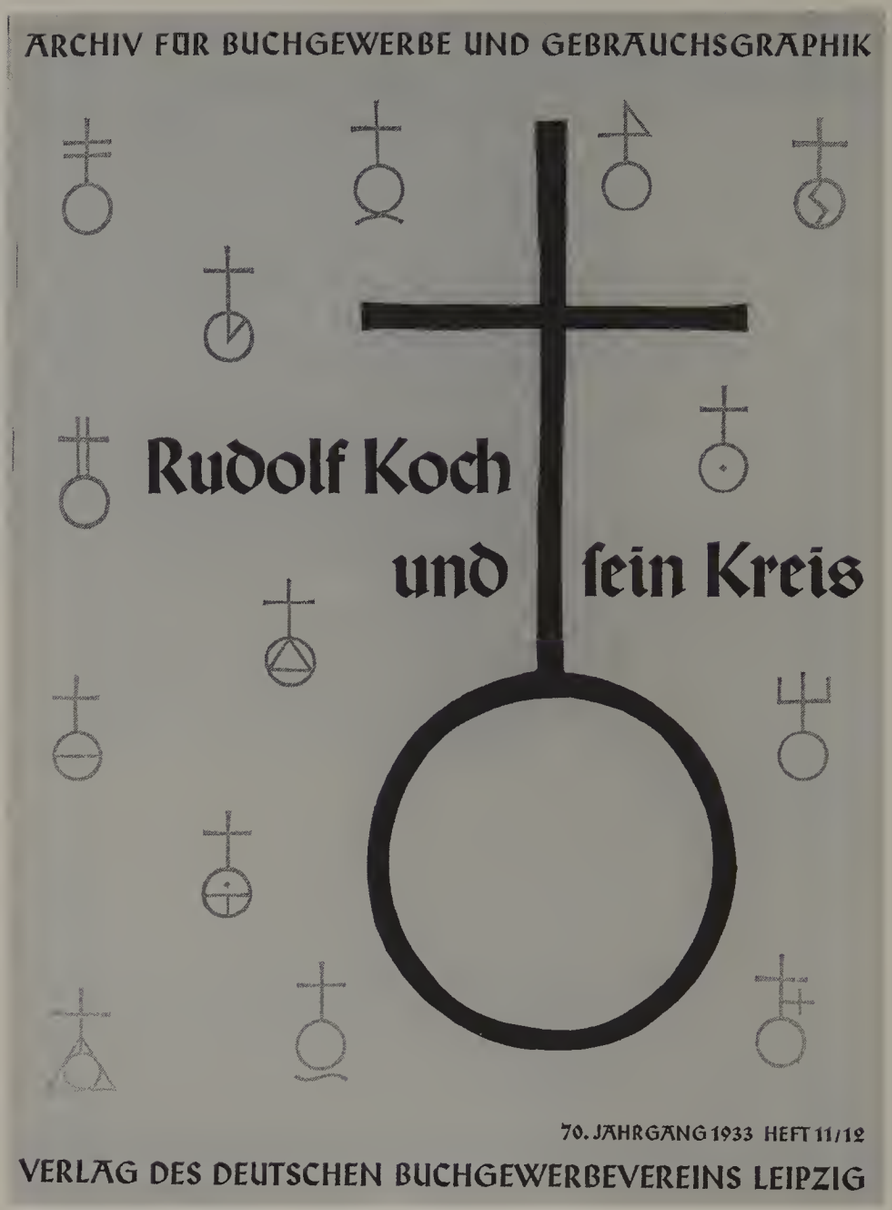
'The decisions made by the senior member [i.e. Koch] are often challenged by his co-workers, and he is careful about doing anything which would not be fair to his friends, but in the end he is the one who makes the decisions.

'Preference is given to established and old-style work methods. With the larger projects it is not unusual for months to be spent on one piece of work. There have been cases when the work of many years has been abandoned and a new start has been made using a different approach because of a better understanding of the project. Serious decisions of this kind are always taken jointly by the senior members in the workshop.

'There are some other workshops with which they work together on some joint projects: a silversmith, a punch-cutter and a book-binder. Friends from near and far join them in their work, former pupils become part of the team and work in a similar spirit.

'Everyone feels it is an honour to be a craftsman. The attitudes and pretensions normally associated with artists are not tolerated in any way. Nevertheless, almost to their own surprise, their work is being recognised for its artistic merit and they are receiving far more public recognition than they expected.' (Rudolf Koch, 'Die Werkstatt', *AfB*, no. 11/12, 1933, pp. 353-4; tr. HJvS)

'There is no other goal and no other approach that could save us from the helpless confusion of our days than carrying out our simple daily work with the deep seriousness and quiet devotion of which we are capable.' (Rudolf Koch quoted in Julius Rodenberg, 'Die Druckschriften Rudolf Kochs', *AfB*, 1933, 11/12, p. 383; tr. HJvS)



212. *Cover of* Archiv für Buchgewerbe und Gebrauchsgraphik, *no. 11/12, 1933, the edition devoted to the work of Rudolf Koch and his Circle. The design incorporates the 'orbs and crosses' of individual members of the Werkstatt positioned around that of the Werkstatt itself. (The symbol, in numerous variations, was used frequently by early printers.) The 14 symbols are for the following (top to bottom, left to right): Koch, Karl Vollmer (V in circle), Friedrich Heinrichsen (1901-80), Fritz Kredel (1900-73), Walter Schönwandt (1891-?), Paul Koch (1906-45), Dorothea Freise (1895-1962), Helene Böhm (triangle in circle), Emmi Freise, Berthold Wolpe (1905-89), Katharina Freise (T in circle), Kurt Jobst, Siegfried Fuchs and Olaf Düster. The symbol for Margret Kranz appears above, p. 129, and that for the Rudolfinische Drucke appears above, p. 117; that for Ernst Kellner appears at the head of his* AfB *article 'Reminiscences of Offenbach'.*

1934

Only weeks after publication of the *AfB* homage, *Philobiblon* appeared in January 1934 as a special number, 'Schrift und Handwerk' by Georg Haupt, devoted to the work of Koch and his Offenbach associates. Forty pages of text and line illustrations

were followed by 16 pages of reproductions of the Werkstatt's work, primarily of church utensils. Typeset by Gebr. Klingspor in Koch's Wallau, the issue was designed by Max Dorn, and the text section printed by the firm of Wilh. Gerstung. It was packed with inserts showing impressive work by the Offenbachers – among others: Paul Koch, Herbert Post, a portion of Willi Harwerth's Palestine map, an eight-page insert reproducing illustrations from Koch's *Christian Symbols* with an explanatory text by Prof. Haupt.

Georg Haupt had been sympathetic to the goals of Koch and his circle from the start. As early as 1919 he had carefully and thoughtfully explained to his readers at that time what Koch was trying to achieve; he was now able to demonstrate these great achievements, the most important of these, perhaps, that: 'Industry and craftwork, school and work-studio are found together . . .'.

Prof. Haupt's text consists of the following sections: Script, print and language; Embroidery and weaving; Objects in metal; *The Book of Signs*; *The Flower Book*; The type foundry; Typefaces for books; The woodcut; Great map of Germany; Map of Palestine; Kurrentschrift; Music printing; The book bindings. The text section ends with a spread showing Koch's typefaces (not in chronological order), and various acknowledgements – which are of interest. The designers whose works are illustrated in the text section are few: Koch, Harwerth, Engel, Kredel and Wolpe, but the 16-page halftone section that follows includes many others. The Kurrentschrift item is a discussion of the Sütterlinschrift and Offenbacher Kurrentschrift controversy.

In his text, Prof. Haupt notes that that certain Werkstatt students had moved on: Friedrich Heinrichsen to Hannover, Karl Vollmer to Aschaffenburg, Herbert Post to Halle, Eugen Kuhn to Switzerland; Dorothea Freise to Berlin; Fritz Arnold and Wilhelm Reuling worked nearby.

Weeks later, *Worte unter dem Kreuz* (Words under the Cross), a portfolio of 50 illustrated and lettered sheets was published in early 1934. Each sheet contained a parable or verse. (Haupt, 1936, ills. 40-42)

The Deutschlandkarte (The Great Map of Germany) is certainly a major example of Koch's fervent nationalism.

He had always been dissatisfied with the maps of Germany he frequently used. In 1925 Koch decided to produce his own wall map, but inspiration for this project may have come from an unexpected source: the Hesse Land Registry Office in nearby Darmstadt. As a result of its enlightened attitude, the governmental office had sent a number of its civil servants to Koch's lettering classes at the Offenbach art school. They brought their mapping skills with them and as a result the Werkstatt came into contact with cartography. Koch decided to go ahead with the Great Map. Kredel and Richard Bender were given (or volunteered for) the project: Kredel was the designer, Koch was the art director.

There were two abortive attempts during the project's first years: the planning stage proceeded off and on for three years; from 1928 to 1930 Kredel carved on wood blocks, followed by panels with more detail. Although the finished map appears to be made up from wood-blocks, Koch wrote that the woodcut 'did not lend itself as the correct medium . . . so it was decided to execute the drawings as zinc engravings . . .'. The 35-40 engravings were made at the Klingspor typefoundry.

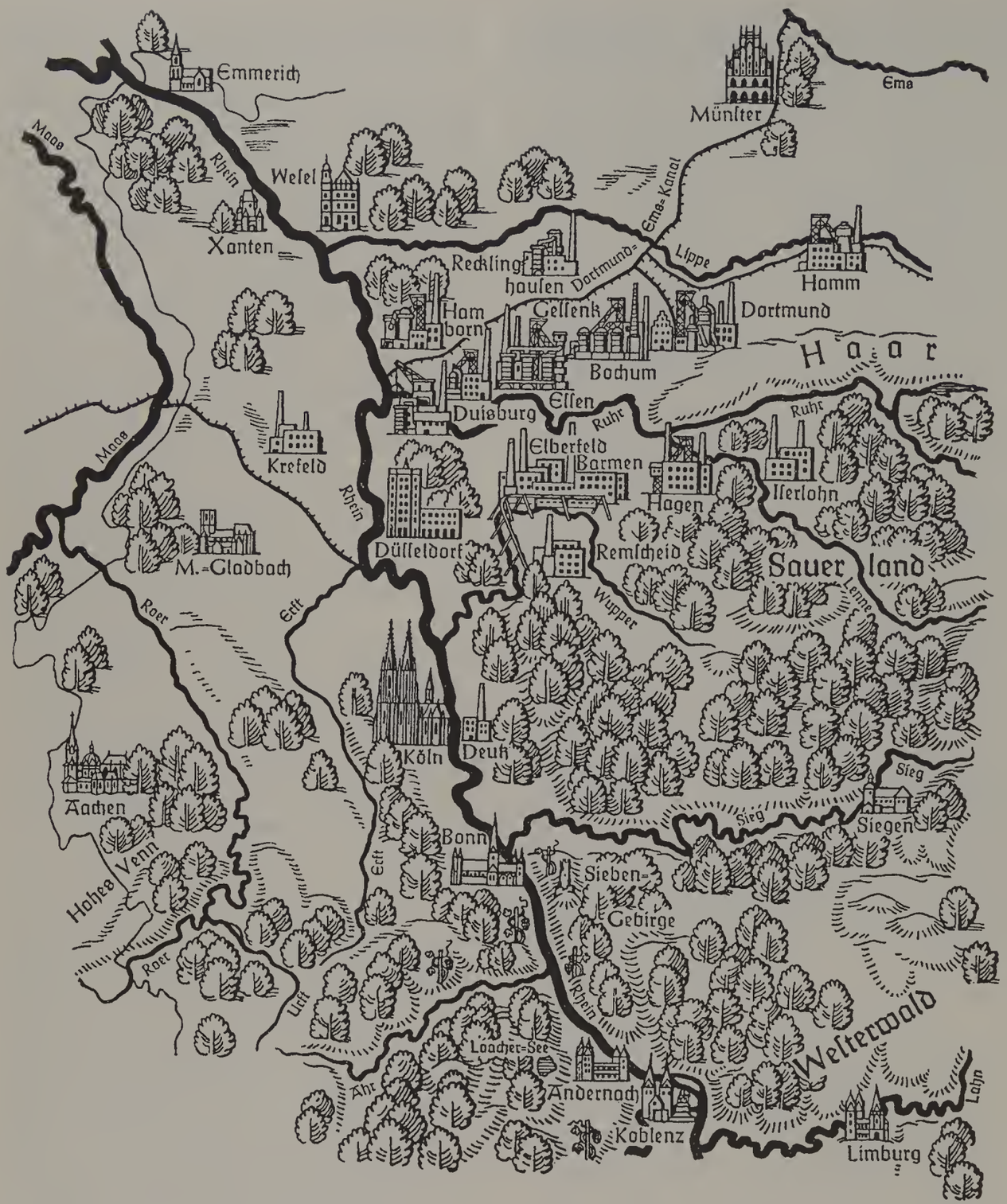
The border lettering and heraldic designs are by Koch and the compass rose by Berthold Wolpe. The map was completed at the end of 1933; proofs were ready the following April. The hand-coloured map was published by Insel-Verlag in the autumn of 1934. One reason for its large size, 163 x 120 cm., may have been due to Koch's intention – or hope – that his map would replace existing ones in German schools, although its primarily decorative function made that unlikely.

Koch had told the members of the Double Crown Club in 1930:

'I can show you the beginning of this effort . . . . We only show rivers, mountains and cities, but more in the style you see in old maps . . . . We want to frame the whole map with banners and shields, the names of the cities, rivers and mountains are to be especially imprinted into the form. We will then join together the individual woodcuts and colour the print. It will take several years to complete the work. There are about 25 blocks to be cut, each taking several weeks' work.' Perhaps it did not occur to him, for he certainly did not suggest it to his English and American audience, that the Great Map was to be a political statement as well as a cultural one: 'Deutschland' on Koch's map comprised German-speaking areas, including Austria.

Koch wrote the handsomely-printed prospectus that was issued in early 1933: ' . . . This map is like no other, but a picture of a beautiful Land, its rivers and streams, its forests and seas, its towns with their marvellous old emblems, a picture over which the eye can walk, like a wanderer striding through God's garden with a happy and grateful heart . . .'.

Koch lettered the devotional inscription



213. Fritz Kredel; Detail from the Great Map of Germany. This shows the black printing only; the detail, and the map itself were printed in several colours.

bordering the map using selected verses from Friedrich Hölderlin's poem 'Gesang des Deutschen': 'O heilig Herz der Völker, o Vaterland! . . . '.

Wolpe's compass rose (8 1/4 x 8 1/4 in.; 21 x 21 cm.), a gem, incorporates a quatrain from Goethe's 'West-östlicher Divan', and is reproduced in Wolpe's *Retrospective Survey* exhibition catalogue, no. 29. The rose, with the quatrain, was later printed in a special edition by Paul Koch. Richard Bender's contribution was to prepare the map for the printer – the intricate cutting and joining up of the many plates, avoiding words and other details, can only be appreciated fully by a close inspection of the map artwork on display in the Klingspor Museum.

One detail of the map from an edition of hand-printed and handcoloured copies of individual regions was inserted into the luxurious 1933 prospectus. A later edition of map details was beautifully printed by Paul Koch at his Haus zum Fürsteneck in Frankfurt, one copy (Hesse) of which can be seen in the V & A National Art Library and four in the Houghton Library at Harvard. An

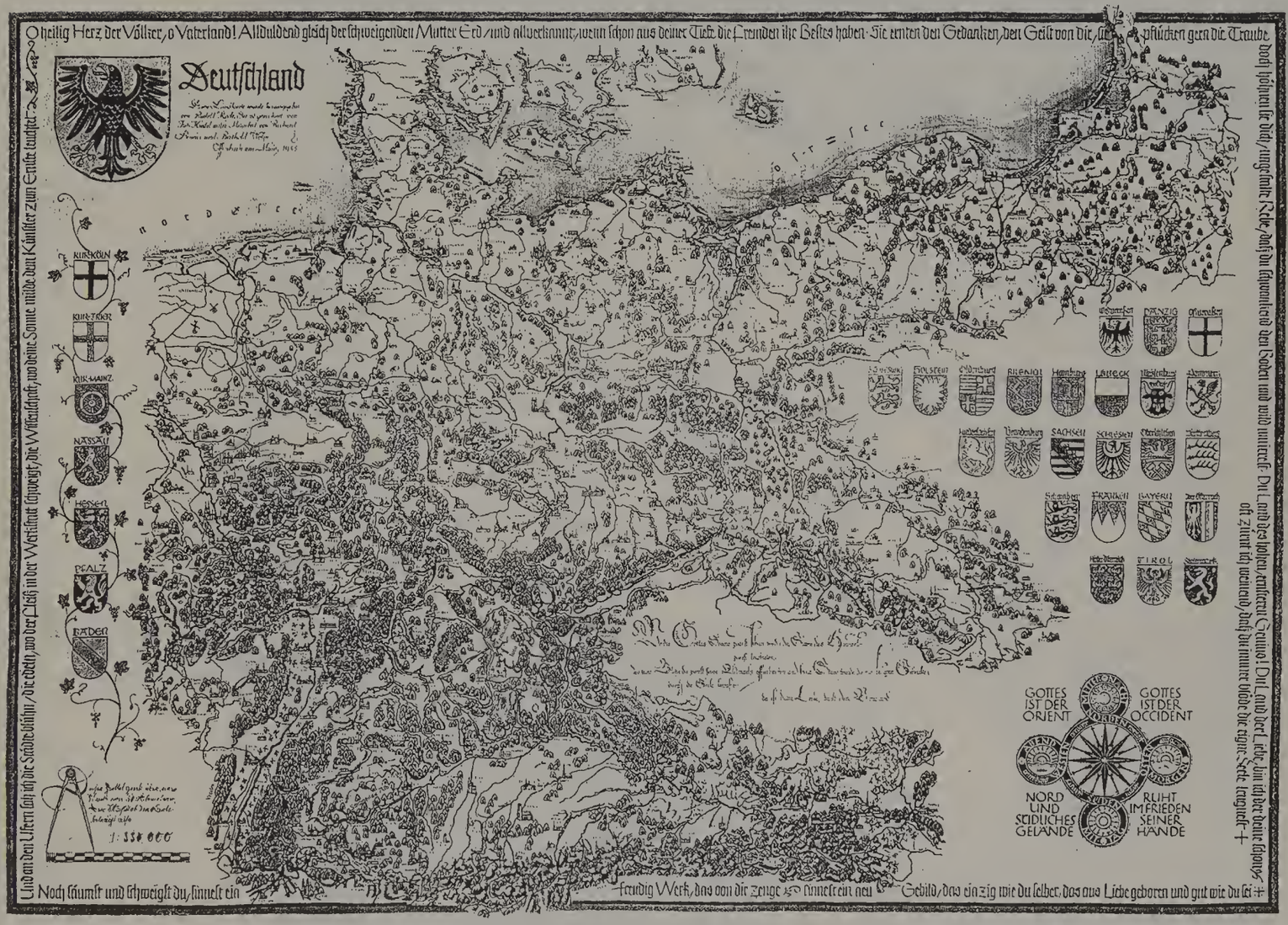
excellent reproduction of one detail appears in O. Beyer, 1953.

The varying text of the colophons – at the upper left – may be of some interest. I have seen four maps, each with a different colophon:

1. 'Deutschland / Diese Landkarte wurde herausgegeben von Rudolf Koch. Sie ist gezeichnet von Fritz Kredel unter Mitarbeit von Richard Bender und Berthold Wolpe. Offenbach am Main, 1933 (Werkstatt symbol)' [Germany / This map

3. 'Deutschland / Diese Karte wurde in den Jahren 1925 bis 1934 von Rudolf Koch und Fritz Kredel unter Mitarbeit von Richard Bender und Berthold Wolpe geschaffen [created]. Sie wurde gedruckt [printed] von H.F. Jütte, Leipzig, und verlegt [published] vom Insel-Verlag zu Leipzig in Jahre 1934 / (Insel-Verlag logo)'. On discoloured specimen in corridor to library of Klingspor Museum.

4. 'Deutschland und angrenzende Gebiete [. . . and adjoining territory] / [First sentence as in item



214. Rudolf Koch, Fritz Kredel, Berthold Wolpe, Richard Bender: The Great Map of Germany, 1934.

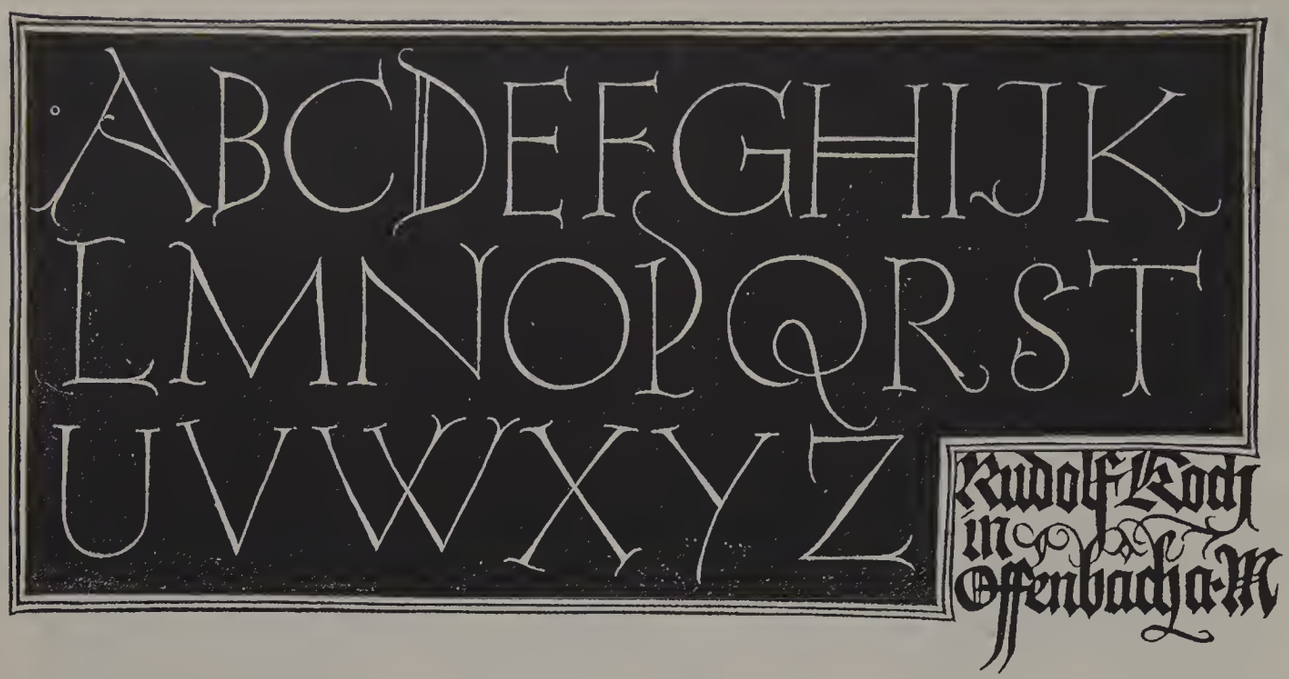
was published by Rudolf Koch. It is designed by Fritz Kredel with the help of Richard Bender and Berthold Wolpe . . .]. This is the original artwork, on display in the Klingspor Museum.

2. 'Deutschland / Diese Landkarte wurde herausgegeben von Rudolf Koch. Sie ist gezeichnet von Fritz Kredel unter Mitarbeit von Richard Bender und Berthold Wolpe in Offenbach am Main / (swastika) / Fertiggestellt im Jahre der Nationalen Erneuerung 1933' [. . . Completed in the year of National Renewal 1933]. This as reproduced in *AfB*, 11/12, 1933.

3.] Sie wurde von H.F. Jütte in Leipzig gedruckt und erschien ebendort im Insel-Verlag / (sketchier version of Insel-Verlag logo)'. This on second specimen in corridor to library of Klingspor Museum.

An article by Heinz Sarkowski, 'Rudolf Kochs Deutschlandkarte als Politikum' (Rudolf Koch's Great Map of Germany as a political issue), appeared in *Philobiblon*, Heft 1, March 1999, pp. 27-34.

Early in 1934 Koch was awarded a Gold Medal, his second, at the World Exhibition of the Decorative Arts (Weltausstellung für Kunstgewerbe), Turin.



215 (left and opposite). Rudolf Koch and Berthold Wolpe: Pages from Das ABC-Büchlein, *1934.*

The March issue of *Philobiblon* included Emil Netter's article 'Über das Exlibris' which illustrated examples of book-labels by Marcus Behmer, Kredel, Ehmcke and Eric Gill among others. Two labels by Koch are shown, those for Baron Börries von Münchhausen (1911) and Dr Siegfried Guggenheim (1927). The following month the journal included Koch's appreciation of William Morris (see pp. 97-8) to mark the centenary of the Englishman's birth.

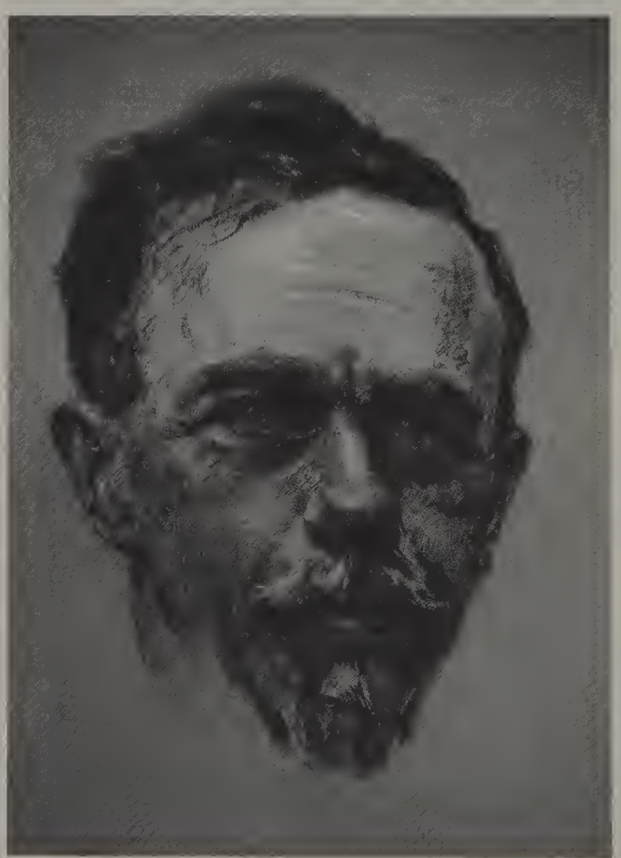
Berthold Wolpe had succeeded Heinrichsen as Koch's assistant at the Offenbach Kunstgewerbeschule in 1929, and was, in 1934, also teaching lettering at the Städel, the Frankfurt art school, a post to which he had been appointed in 1930 upon Koch's recommendation.

The year saw the publication of a memorable collaboration between Koch and Wolpe – a charming book of 24 alphabets, *Das ABC-Büchlein* (The Little ABC Book). The alphabets were cut in wood and metal by Fritz Kredel and Gustav Eichenauer. Kredel and Eichenauer issued a reprint in Wiesbaden, 1949. An invaluable and charming facsimile appeared in 1976 (marking the centenary of Koch's birth) with a Preface by Warren Chappell and a Memoir by Kredel, from which I have frequently quoted in this biography. The facsimile has an inset leaflet with this description by Wolpe of the original project:

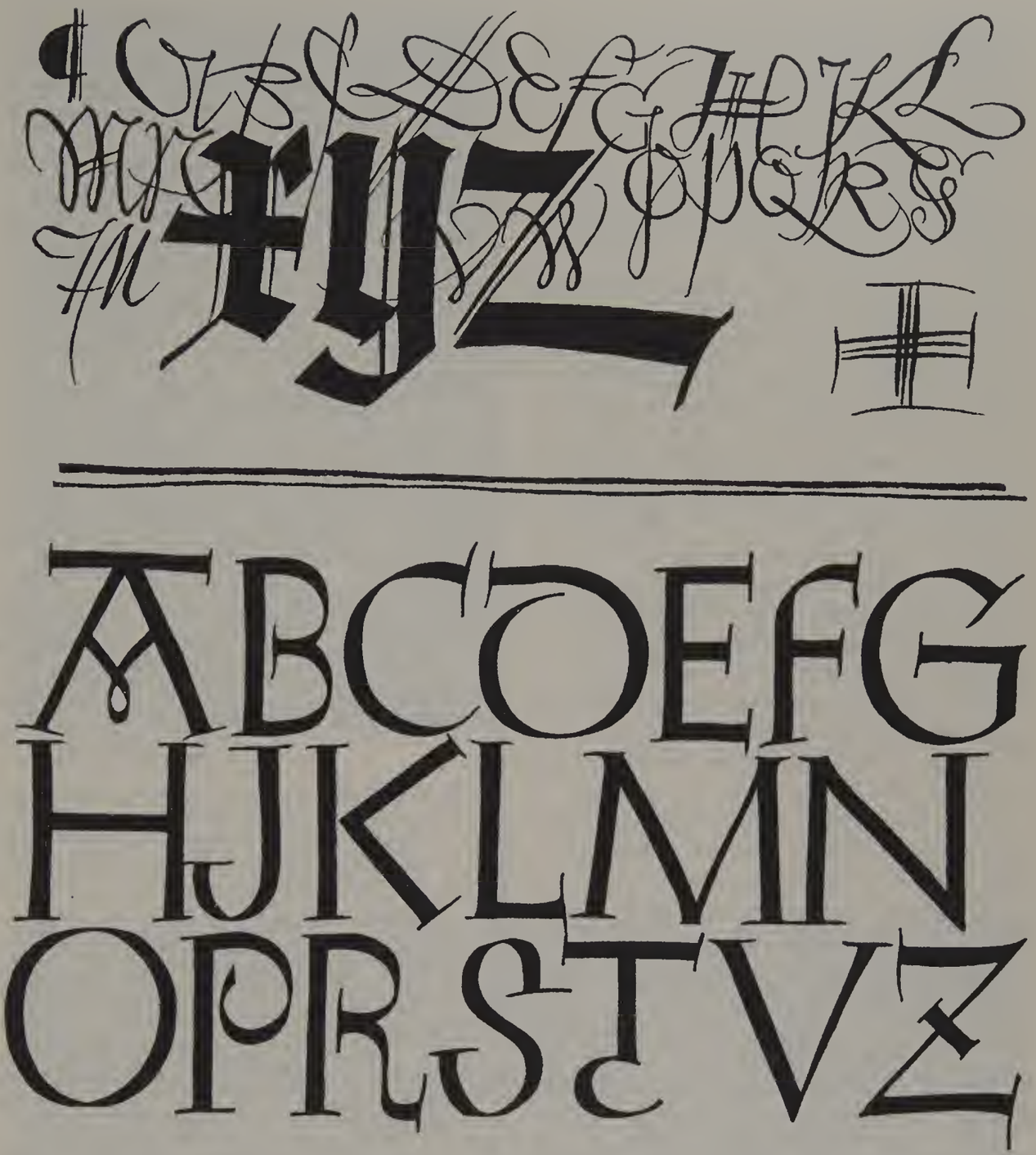
'When this ABC Buchlein was planned Rudolf Koch said, "Let's do a book for the fun of doing it, of alphabets only – without any text – and therefore international." Hence the book is not a copybook in the usual sense, but a collection of more or less spontaneous alphabetical compositions. Some are lighthearted, some follow stricter styles, but all show a certain spirit of enjoyment.'

But the 'fun' of lettering, the fun of everything, was fast disappearing, and the realities of Koch's fusion of religion and nationalism were becoming evident in a broader context.

Adolf Hitler had become Chancellor in January 1933. By the end of the year Koch was becoming aware of certain effects of National Socialist politics. He had been mildly critical (at least to Wolpe) when the sculptures of Barlach were removed from



216. Johannes Wolff: pastel portrait of Rudolf Koch, early 1934.



public places. But it is the only criticism of the regime that can at present be found. In November the newly-formed Reichskulturkammer (RKK: Chamber of German Culture) decreed that every individual who participated in the cultural life of Germany – film-directors, actors, graphic designers, musicians – everyone in the arts, had to register with the RKK. Wolpe, a Jew, was in danger of losing his job as assistant to Koch and his teaching post as Head of Lettering at the Frankfurt Kunstgewerbeschule.

Koch wrote a letter of recommendation for Wolpe to the Frankfurt art school authorities on 22 February 1934: 'Berthold Wolpe has been for some years my best co-worker in the field of lettering. He combines this with excellent personal qualities and I would like to speak for him, as because of his personal modesty, his interests are not represented by anybody and his excellent work does not find nearly the appreciation in public, which it deserves.'

Wolpe's job ended a year later; at the end of February 1935 he received a letter from the Reichskammer: '. . . [A]s you are Non-Aryan and as such do not possess the necessary reliability to create and spread German cultural values, I forbid you to further practise your profession as a graphic designer.' (Wolpe, 1980, item 177). Wolpe's entry into Britain was expedited by an appeal by Francis Meynell to the then Prime Minister, Stanley Baldwin. Britain thus gained for 50 years the

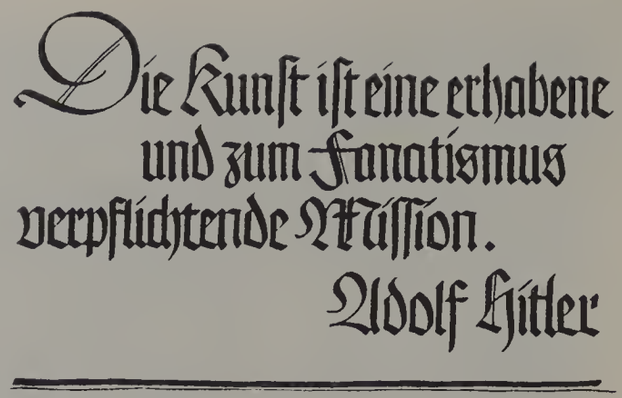
talents of this most humane and generous scholar and excellent designer. (In early 1938 Victor Hammer, by then teaching in Vienna, received a similar letter from the equivalent Viennese authorities; he went to the USA.)

Koch's lettered texts were almost always of a high moral tone, from the Bible, from Hölderlin, Goethe, Schiller. Yet for a decade-and-a-half Germany, the everyday Germany outside the Werkstatt, had undergone one of the most momentous and testing periods in its history: the abdication of the Kaiser, the Revolution, political assassinations, the creation of the Weimar republic, horrifying inflation; of these overwhelming events Koch apparently wrote not a word (although, as we have seen, he had heard of the Communist Manifesto). It is only now, in a commission* from the Schriftmuseum, Berlin, that he letters a message from the outside, the real, world – a quotation from the new Chancellor, Adolf Hitler: 'Art is a sublime mission which commits oneself to fanaticism.' (Die Kunst ist eine erhabene und zum Fanatismus verpflichtende Mission; the quotation was incorporated into the entrance to Munich's House of German Art three years later.)

The publication of the December 1933 issue of *AfB* and that of *Philobiblon* in January had marked the apogee of the Werkstatt. Three months later, on 10 March, Rudolf Koch was taken ill with a blood disease. He was able to travel to Berlin early in April to give a talk on his favourite subject, 'Das Deutsche in der Druckschrift', mentioning how he had, before starting with Klingspor, studied the letterforms of the German alphabet in the pages of the *Leipziger Neuesten Nachrichten*.

It was his last lecture. At 6.30 a.m. on 9 April he died of a heart attack in the Frankfurt City hospital. During the previous week there he had been visited by his friend Ernst Kellner, saying to him, 'I have played my part, as well as I could – now it's your turn', and had pleasure in looking at a proof of the Great Map. Another visitor was Fritz Arnold whom he had asked to bring him boots so that they could go for a little walk together. One of the last visitors to Koch's bedside, two days before his death, was Berthold Wolpe to whom he said, 'What was so special about our work, aside from what we actually did, was the fact that we were a real community.'

A service of remembrance was held at 11.15 on the morning of 12 April in the Friedenskirche, Koch's family church, at one point to the accompaniment of an Adagio by Bach on the organ. The service had been preceded with a brief ceremony at Koch's interment in the magical Waldfriedhof cemetery at Oberrad, near his home. The gathering at the graveside included government representatives and officials from Offenbach, associates from Gebr. Klingspor and the Technical Institute, and members of the design and religious communities. Koch had requested that there be no lengthy speeches, and there were none. The driving force had ended and the place of the Werkstatt was now left to historians.



217. A quotation from the new Chancellor, lettered by Rudolf Koch, 1933, commissioned by Rudolf Blanckertz for the Schriftmuseum, Berlin

218. The family's announcement of Rudolf Koch's death.

Heute früh um 6¼ Uhr ist mein lieber Mann, unser guter Vater

D. Rudolf Koch

im Städtischen Krankenhaus zu Frankfurt am Main sanft entschlafen.
Die Bestattungsfeier findet am Donnerstag um ½11 Uhr auf dem Waldfriedhof Oberrad statt. Daran anschließend ist um 11¼ Uhr eine gottesdienstliche Feier in der Friedenskirche, zu der auch die Gemeinde herzlich eingeladen ist.

Von Beileidsbesuchen bitten wir absehen zu wollen.

Offenbach am Main, den 9. April 1934

Rosa Koch geb. Koch
Paul Koch
Marg. Heinrichsen geb. Koch
Ursula Koch
Lore Koch
Helmut Heinrichsen
und 2 Enkelkinder

*A note from Hermann Zapf: *'A commission in the 1930s like that above (ill. 217) could not be refused without personal consequences and even danger – especially for Koch as everyone knew of his close friendship with Fritz Kredel, Berthold Wolpe and Dr Siegfried Guggenheim. Rudolf Koch could not have any sympathy with the National Socialists. He was too religious and unpolitical. The Protestant Church, to which Koch belonged, was in the so-called "Bekennenden Kirche" (Confessing church), the only movement of some kind of opposition in Germany. Rudolf Blanckertz commissioned many calligraphic works for his Berlin Schriftmuseum.'*

219. The simple grave of Rudolf Koch, Waldfriedhof Oberrad, inscribed only with his name, birth- and death-dates. Photograph taken September 1997.

Ernst Engel: 'Koch's workroom at Gebr. Klingspor'–

'It is now deserted, the simple room looking out over the large company courtyard. A simple stained-pine bookcase for books and drawings; some sturdy work-tables for punch cutting and drawing; a couple of chairs with cane seats: this is all the furniture the room contains. On the walls a few framed early prints serve as the only decoration. There where his industrious hands would have been busily involved in creative endeavours at his work-table, a laurel wreath has been laid as a symbol that these hands will never work again. His tools are laid out neatly and tidily on one of the work-tables. Just as he left them, just as he always kept organising them while he was working.

'New punches which he started working on for a typeface are lying in a small box waiting to be completed. There is no other hand which can finish what he has started. If there were, such a hand would have to be moved by his spirit.

'The room in which so much serious dialogue took place between him and the owners of the house of Klingspor, in which some of his friends and colleagues visited him, this room is now quiet. The only sound is the regular beat of the pounding of the casting machines which can be heard in the distance; the machines continuing to cast in the millions the characters designed by him. It is still too soon to comprehend that he will never be back again, this man who filled this room with so much humanity.

'Cupboards and drawers will soon be emptied. All the work that was left unfinished will be put in order and evaluated. For a while this room will

220. Koch's workroom at the Klingspor Typefoundry shortly after his death.

contain all the small reminders of his work. Then one day the necessity of life will take over. Other people, other hands will carry out other work. We do not have a permanent place here. Just as the body of man passes away, so too will the traces where he worked fade away. And this how it is allowed to be.

'The daily and constant pounding of the casting machines reminds us who remain behind that his work lives on. The things that his spirit and his hands produced are recreated millions of times. The characters in printed works serve as a vivid and lasting reminder of what Rudolf Koch created in this quiet room.' (Ernst Engel, 'Kochs Arbeitsraum bei Gebr. Klingspor', *Graphische Nachrichten*, June 1934, p. 256; tr. HJvS)

'Brief News: Rudolf Koch, in the middle of his creative life, died of a heart attack on 9 April, not quite 58 years old. In him we lose a great artist, one of the best of contemporary German type designers, a good man full of ideal convictions. *Philobiblon* especially regarded him for some years as a willing friend and patron, constantly ready to help, for which we will always be grateful . . . . Rudolf Koch's great plans for the Werkstatt were, as intended by the departed Master, approaching completion.' (*Philobiblon*, no. 6, 1934)

A memorial exhibition was organised by Insel:

'Leipzig news: On the occasion of the opening of the Rudolf Koch memorial exhibition [at the Deutsche Bücherei, Leipzig, in May], Insel-Verlag have sent friends and admirers of the departed Offenbach master an attractive booklet containing the words spoken by Prof. Dr Georg Haupt entitled "In Commemoration of Rudolf Koch".' (*Philobiblon*, no. 8, 1934; tr. HJvS)

From the tribute spoken by Prof. Haupt:

'On the ninth of April Rudolf Koch departed from us. We all know what his work means to the German book world. This exhibition provides an opportunity to see his work again, and a time to think back with gratitude for everything he gave us.

'Rudolf Koch was a letterer. This was the only title that he liked and that made him happy . . . . The power of the word he experienced in the writings of the Bible were the strongest he felt. He felt a strong need to spread this word in the printing of the altar bible . . . . Up to the last weeks of his life he was working on a plan to undertake the printing as his own enterprise . . . . [His] altar bible would have become a milestone in the history of book printing . . . .

'[The work that emanated from the Werkstatt] almost always had to do with the glorification of the Word . . .'.

The words of the publisher of the *Archiv für Buchgewerbe* were featured in a special four-page inset in *AfB*, no. 4:

'The entire German book industry is in deep mourning after the news of the sudden death of Rudolf Koch who died of a heart attack on 9 April 1934 at the age of 57.

'With Rudolf Koch – without whose name it would be impossible to imagine the book world of the last few decades – Germany and the entire world has lost one of its greatest lettering artists, a Master, one who knew how to express himself in the images of his typefaces, much as a painter does in his paintings . . . .

'With his typefaces he magically produced the Frühling on the pages of our books, paid homage to the great bibliophile Emperor Maximilian, sought new ground in Neuland, and created carefully thought-out type forms in fond memory of Wilhelm Klingspor, Peter Jessen and Heinrich Wallau, forms which make an unforgettable impression who has ever looked at them with reverence . . . .

'He was the good German. To him German script became something close to his heart. He, who always set great store by taking a new approach and giving something a new character, who knew how to take a cursive – such as deutsche Schrägschrift – and give it a flowing movement, he was also attracted time and again to the Roman letter with its classical austerity and rigidity; he could apply a special touch which made it stand out unmistakably from other similar typefaces.

'This unequalled artist of type is no more; the book world has lost one of its greatest members.

'When we had the opportunity to show our readers 'Rudolf Koch and his Circle' in our Christmas edition, no one could have imagined that this active, this successful life would be coming to an end so soon, that that publication – produced in anticipation of further co-productions – should be the last one in which the master himself participated and truly enjoyed working on.

'Reminiscing about our present German Book Museum, the collections of which he studied a lifetime ago, . . . he emphasised the "important and decisive stimulus" which he had derived from the old Buchgewerbemuseum in Leipzig . . . .

'May he rest in peace with the artistic symbol he selected for himself, the sign of God and the cross, the symbol and tragedy of his life.' (Hans Bockwitz,

'Rudolf Koch zum Gedächtnis', *AfB*, no. 4, 1934; tr. HJvS)

On a later page, Dr Bockwitz reviewed the Koch memorial exhibition:

'The Rudolf Koch commemorative exhibition held in the exhibition room of the Deutsche Bücherei [Leipzig] in May-June 1934 represented a comprehensive display of the master's work with type.

'For many it was an experience to see the typefaces and how they had been created . . . . [For some, this] would have been the first time they had an opportunity to appreciate type as an artistic means of expression . . .'. (Hans Bockwitz, 'Rückblick auf die Leipziger Rudolf-Koch-Ausstellung', *AfB*, no. 4, 1934, p. 360; tr. HJvS)

A designer wrote an obituary for the journal *Buch- und Werbe Kunst* (Book and Advertising Art) that might well have embarrassed even Koch:

'On the 9th of April, Rudolf Koch left a temporal world, for which, in his infinite kindness, he felt nothing but gentle, smiling understanding, and passed into the unknown world beyond, where, in his heart, he had lived all his life long . . .'. (Herbert Hauschild, *Buch- und Werbe Kunst*, vol. XI, no. 4, 1934, p. 99; text in German and English)

Paul Beaujon:

' . . . He died young. Yet no death could be called untimely by anyone who believed, as Koch did, in a wise Providence; and a stranger in another country, without the sense of bereavement felt by all who came within his wide sphere of influence, might maintain that Koch's death came at a not inappropriate time. For the greatest master of the gothic letter-form, the supreme Germanic calligrapher and type-designer, lived through the long struggle between the national and international (Roman) alphabet, and saw in the end a nationalist movement which in a year had swept "antiqua" off its twenty-year gain of ground. Koch must have realized that his series of grandly simple black-letters would rescue the prestige of the German form, however many spidery Frakturs crept back. But on the other hand, Koch had died at the moment of that nationalist revival when pseudo-gothicism, now inevitable in Germany, has not had time to sicken true craftsmen.' (Paul Beaujon [pseudonym of Beatrice Warde], 'Rudolf Koch, 1876-1934', London: *Book-Collector's Quarterly*, April-June 1934, pp. 60-63)

In *Gebrauchsgraphik*, the announcement of Koch's death immediately followed a lengthy homage to William Morris:

'Rudolf Koch is dead. It is hardly necessary in these pages to draw attention to the significance of this great master of calligraphic art. Perhaps the best of much that could be said of him is that his every act of artistic expression was wholly upright and thoroughly German . . . .

'. . . His life work is our consolation. What Goethe said of another but not better man is also true of Rudolf Koch: "Es kann die Spur von seinen Erdentagen nicht in Aeonen untergehn" (The trace of his days on earth cannot fade for aeons to come).' (Dr Otto Bettmann, *Gebrauchsgraphik*, April 1934, pp. 58-9; tr. in English in the original)

Julius Rodenberg:

'On the ninth of April, Rudolf Koch, the great German type-designer of Offenbach am Main, succumbed to a heart attack in his 58th year. In his passing the world has lost a personality that was harmonized in the fullest sense of the word. His modesty and humble mode of life, and his distrust of worldly show, kept him from seeking fame. But his innate powers, his will to work and to help others, and above all his qualities as a versatile artist and as a human being, inevitably brought him the reputation which he never strove for . . . .

'. . . Rudolf Koch's whole life centred round the Alphabet. It was the vessel into which he could pour his whole mind and heart; the true expression of his philosophy, and of a religious piety which was as simple and candid as the whole of his life. He made the Alphabet an instrument, a language, an embodiment of the Word. In a sense one could say of such an attitude that it partook of the vision of St John the Evangelist: the Word was with God, and the Word was God.' (J. Rodenberg, 'Rudolf Koch, designer of letters', *Penrose's Annual*, v. 37, 1935.)

'Koch revered medieval craftsmanship and regarded the letters of the alphabet as a supreme, mystical achievement of the human spirit. He was leader of the arts and crafts school in Offenbach am Main, where he gathered round him in the ancient guild manner a group of brilliant and devoted students . . . . Together, Koch and his pupils used lettering to decorate and honor paper and vellum, wood, metal, stone, and textiles . . .'. (Joseph Blumenthal, *Art of the Printed Book 1455-1955*, New York: The Pierpont Morgan Library, 1973, p. 37)

P.B. Meggs:

'The long-range effect of William Morris was a significant upgrading of book design and typography throughout the world. In Germany, this influence inspired a renaissance of arts-and-crafts activities, wonderful new typefaces, and a significant improvement in book design.

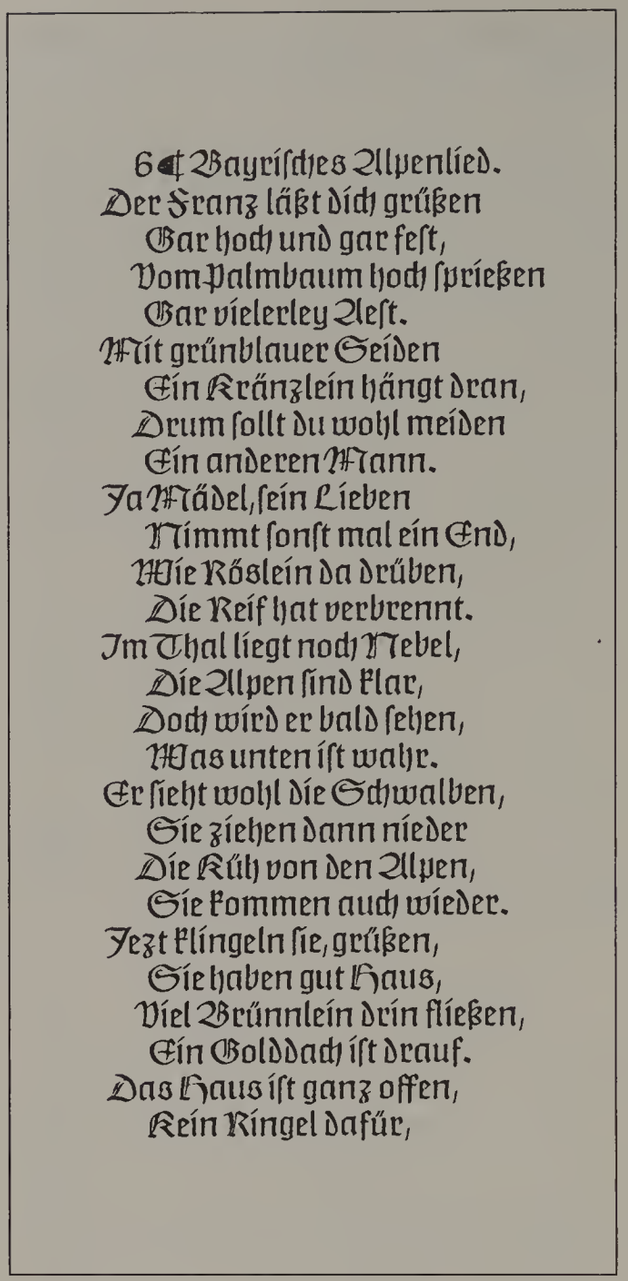
'The most important of the German men of letters was Rudolf Koch. This powerful figure was

deeply mystical and medieval in his viewpoints. A devout Christian, Koch taught at the Arts and Crafts School in Offenbach am Main, where he led a community of writers, printers, stonemasons, and metal and tapestry workers in a creative community. He regarded the alphabet as a supreme spiritual achievement of humanity. Basing his work on pen-drawn calligraphy, before World War I, Koch sought the medieval experience through the design and lettering of handmade manuscript books. But he did not merely seek to imitate the medieval scribe; he tried to build upon the the calligraphic tradition by creating an original, simple expression from his gestures and materials. After the war, Koch turned to handlettered broadsides and handicrafts . . . . His type designs ranged from original interpretations of medieval letterforms to unexpected new designs such as the rough-hewn chunky letterforms of his Neuland face.' (P.B. Meggs, *A History of Graphic Design*, London: Allen Lane, 1983, p. 215)

Brody Neuenschwander:

'Koch was the first German calligrapher to make a serious and lasting departure from the conventions of legibility that had informed almost all book production in the modern era. Artists and poets such as Guillaume Apollinaire and Paul Klee were at the same time experimenting with private codes, word pictures and other forms of illegible writing that may have influenced Koch . . . . After the war Koch turned to the making of manuscript books, block books and broadsides, frequently of Christian texts, and transformed calligraphy into an expressive medium of an intimate and personal kind. Linear and textural regularity were often compromised for the sake of recording the language of the heart rather than the mind. Fraktur, Roman and uncial letters were freely, unashamedly combined for the first time in a manner so natural that the debate then raging over the mixing of historically separate letterforms seems like an ancient feud over forgotten differences. By his deep response to his chosen texts, Koch elevated calligraphy to an art form, though he claimed that he was but a craftsman who wished to express himself "in a simple and natural way".' (Brody Neuenschwander,'The Origins of the Modern Movement in Germany', *Dot the i, 20th Century German Lettering*, London: Letter Exchange, 1991, p. 11)

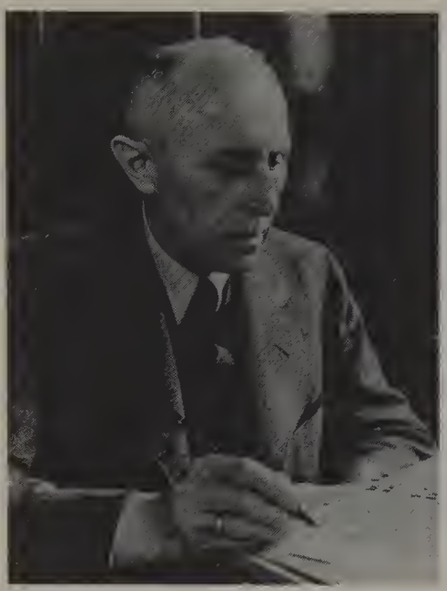
Dr Wilhelm Lange, editor at Gebr. Klingspor, and later Director of the Werkkunstschule, wrote an impressive and informative book about Koch in 1939. The English translation is by Anna Simons who had been a pupil of Edward Johnston and who went on to become an influential letterer in Germany. Although the translation suggests a somewhat florid text, the following extracts will be of interest:


64 Bayrisches Alpenlied.
Der Franz läßt dich grüßen
Gar hoch und gar fest,
Vom Palmbaum hoch sprießen
Gar vielerley Aest.
Mit grünblauer Seiden
Ein Kränzlein hängt dran,
Drum sollt du wohl meiden
Ein anderen Mann.
Ja Mädel, sein Lieben
Nimmt sonst mal ein End,
Wie Röslein da drüben,
Die Reif hat verbrennt.
Im Thal liegt noch Nebel,
Die Alpen sind klar,
Doch wird er bald sehen,
Was unten ist wahr.
Er sieht wohl die Schwalben,
Sie ziehen dann nieder
Die Küh von den Alpen,
Sie kommen auch wieder.
Jezt klingeln sie, grüßen,
Sie haben gut Haus,
Viel Brünnlein drin fließen,
Ein Golddach ist drauf.
Das Haus ist ganz offen,
Kein Ringel dafür,

221. A page from Paul Koch's setting for 'Acht Gedichte aus Des Knaben Wunderhorn, In Memoriam Rudolf Koch', the Philobiblon *supplement published shortly after Koch's death. The typeface, not yet named, would be called Claudius.*

'The outward [letter]form alone meant nothing to him. It had to be imbued with life and experience. In the forms of his letters the word, the living, glorious, sanctifying, saving, redeeming, loving or enduring word had to become a living entity. And so his letters acquired their true, grand, and flowing forms only after they had become impregnated with the spirit and dignity of the word itself.

'To Koch handwriting . . . was no labour but relaxation and recreation. He once expressed this very finely: "Lettermaking in every form gives me the purest and greatest pleasure and on numberless occasions in my life it has been to me what a song is to the singer, a painting to the painter, a shout to the joyous, and a sigh to the afflicted – to me it is



222 (right). Dr h.c. Karl Klingspor (1868-1950), who, at the age of 24, had taken over management of the Rudhard Typefoundry, later: Gebr. Klingspor.

223 (far right). Karl Klingspor and Rudolf Koch, c. 1933.

the happiest and most perfect expression of my life."

'Rudolf Koch's method of working in writing out his texts in a form expressive of the spirit they embodied led to the result that all his founts (with the sole exception of Wallau) have been developed from his handwriting. One often finds the essential forms of later founts years before in his written hands . . . .

'A purely technical factor is of decisive importance for the origin of Rudolf Koch's founts. All his written hands are executed with a broadnibbed pen such as that used by the old writing masters. Only those hands the forms of which cannot be adequately rendered by it as the "sans serif" he has written with a diskshaped pen. But the broadnibbed pen dominates the character of his chief work, its shape has largely influenced the forms of his letters. That certain additional traits like loops, flourishes and serifs, demand a pointed pen does not alter the fact that the main forms of the various hands and founts have been developed by the broadnibbed pen. This distinguishes Rudolf Koch from other lettering artists of our day who, generally, or even exclusively, use a brush.

'. . . [His] unfailing mastery of form gave him the privilege of sacrificing prescribed form in order to give complete expression to the full meaning of the text and the emotion of mind and spirit. Everybody who is able to discern the organic connection of outward and visible form and inward spiritual experience will find these sheets of lettering, which chiefly belong to his later years, the most powerful and impressive documents of his art. Even in early days he did not tie himself to legibility at any price. The decorative effect of a written page, the spiritual expression of the letterforms often seemed to him more important than unobjectionable and facile readability. He has for instance in 1921 written one of the Gospels in a hand which makes the closely packed letters cover the whole surface like a web in order to express the symbolic and ornamental character of the sacred text as fully as possible . . .'. (W.H. Lange, *Rudolf Koch, ein deutscher Schreibmeister*, 1939, pp. 29-42; tr. Anna Simons)

Our homages to Rudolf Koch must include credit to his enlightened and inspiring employer:

'Once the form was established, Karl Klingspor would request – and it would always be to my surprise – that it become a typeface, and this was almost always carried out without many changes.' (Rudolf Koch, quoted in J. Rodenberg, 'Die Druckschriften Rudolf Kochs', *AfB*, 1933, 11/12, p. 384; tr. HJvS)

'Herr [Karl] Klingspor told me lately that he could not understand why the English typefounders failed to make so little use of the movement in writing and lettering which derives from Edward Johnston, whereas he himself and other German founders found in it a principal source of inspiration. His foundry at Offenbach with its Hausdruckerei is itself a school of the finest printing, and so are those of other German founders.' (B.H. Newdigate, 1938, p. 104)

'. . . Dr [Karl] Klingspor has proved even to a Philistine nation such as England that it is possible not merely to create beautiful types. but to do so on commercial lines. Hence, the respect for Dr Klingspor in English trade circles may be slightly different in quality from that of his own brethren. We tend here in England to stress the fact that Dr Klingspor as a young man possessed not only true artistic ideas, but also the capacity to make his ideas pay. For us, therefore, Dr Klingspor remains a highly exceptional man who, while coming into a

Kelmscott
William Morris

geboren am 24. März
1834

WIR Jüngeren ſahen zuerſt Untaten Vieler, die in ſeinem Geiſt zu wirken vorgegeben hatten, und das hielt uns fern. Bis in einer guten Stunde eines ſeiner makelloſen Bücher zu uns ſprach. Da wurden wir ſtill. ~ Wir wurden ſtill vor der gelaſſenen Größe dieſes Mannes, vor dieſen Büchern, die er in wenigen Jahren eines reichen und ſo unerhört beherrſchten Lebens ſchuf, vor dieſem Werk, das genügt hätte, mehr als ein ganzes Daſein zu erfüllen, und das uns Sinnbild adeligſter Menſchlichkeit geworden iſt. K. F. B.

Rudolf Koch

ſtarb am 9. April 1934

Bildnis nach einer Zeichnung von
Fritz Kredel

224. William Morris (born 1834) and Rudolf Koch united in death: Pages 3 and 5 of Zeitschrift für Bücherfreunde, *1934. Drawing of Koch by Fritz Kredel.*

difficult industry without previous training, has transformed the typography of his own country and vitally affected that of England and America. He has done more: he has initiated a method which, precisely because it has also been commercially successful, cannot fail to raise to a permanently high level throughout the world the whole type-founding trade – the essential basis of fine printing.' (Stanley Morison, *Philobiblon*, X, no. 6, 1938, p. 240)

'The names of Klingspor and Koch can only be separated with difficulty; it is to pay a deserved homage to both to unite them in the body of work they undertook. From now, they take their places among the great masters of typography of history.' (Charles Peignot, *Philobiblon*, X, no. 6, 1938, p. 261)

Rudolf Koch's death coincided with an exhibition at the Kunstgewerbemuseum, Frankfurt, of Dr Klingspor's collection of Kelmscott Press books, commemorating the centenary of William Morris's birth. And, in *ZfB*, the full-page notice of Koch's death (with a portrait drawn by Kredel), is immediately preceded by a full-page commemoratory page to Morris, born 24 March 1834, almost 100 years to the day of Koch's death. Koch had been joined to Morris in a way he could never have foreseen.

The final paradox of Koch's life and work concerns the question that dogged Koch throughout his life – that of the use of Fraktur or Roman. In English-speaking countries we cannot imagine the intellectual, indeed moral, argument. Two months after Koch's death, the June 1934 issue of *AfB* was devoted to 'Fraktur, die deutsche Schrift'. Included among the articles were numerous quotations from such diverse authorities as Luther, Bismarck ('I never read a book set in Roman type.'), Peter Behrens and Rudolf Koch himself, who had written:

'The German script is like a symbol of the particular mission of the German people. It is their task not only to defend that which is special, which is different, which is patriotic in all aspects of life to other civilized cultures, but also to act as a model and example to all others.' (*AfB*, June 1934; tr. HJvS)

How Koch had seen himself as the champion, the saviour of the gothic letter in his beloved Land!

On 3 January 1941 printers and publishers throughout Germany received the following decree (tr. HJvS) from the Deputy for the Führer, Chief of Staff, National Socialist German Workers' Party:

'The following announcement is made on the orders of the Führer:

'It is incorrect to look upon the so-called Gothic typeface as a German typeface or to label it as such. In reality the so-called Gothic typeface consists of Schwabacher Jewish characters. Just as they later

established themselves as proprietors of the newspapers, in the early days of book printing the Jews resident in Germany took over the ownership of the book-printing works and this resulted in the widespread adoption of Schwabacher Jewish characters.

'At a meeting today with Reichsleiter Amann [President of the Reich Association of Newspaper Publishers] and printing firm owner Mr Adolph Müller, the Führer decided that from now on Roman is to be regarded as the standard typeface. Gradually all printed materials are to be printed in this standard face. As soon as it is possible to change all the school books, standard type is the only type that will be taught in village and elementary schools.

'In future the use of the Schwabacher Jewish characters by the authorities will cease; from now on letters of appointment for officials, street signs and the like will only be produced in the approved standard type.

'On the orders of the Führer, Reichsleiter Amann will arrange to have the printing of all newspapers and magazines which are currently being circulated abroad or wish to be circulated abroad converted to the standard type.

'Signed M. Bormann.'

1. THE TYPEFACES OF RUDOLF KOCH

Sources as follows:

1. Rudolf Koch (*AfB*, 1921)
2. J. Rodenberg (*The Fleuron*, 1926)
3. Darmstadt exhibition guide, 'Schrift und Handwerk', 1927
4. J. Rodenberg ('Rudolf Koch und sein Kreis', *AfB*, 1933)
5. G. Haupt (*Schrift und Handwerk*, 1934)
6. J. Rodenberg (*Penrose's Annual*, 1935)
7. W.H. Lange (*Rudolf Koch, ein deutscher Schreibmeister*, 1939)
8. S. Guggenheim (*Print*, 1947)
9. O. Beyer (*Rudolf Koch - ein schöpferisches Leben*, 1953)
10. S. Carter (*Twentieth century type designers*, 1987)

The dates to 1926 are from the Darmstadt exhibition guide of 1927 and thus Koch's own dates. The first date given is when Koch started to design the type; the final date is when the design of the typeface was completed although the type may have been issued by the Klingspor Typefoundry that last date or the following year. The punch-cutter (Stempelschneider) for all the types, unless noted, was Gustav Eichenauer, who did work for the typefoundry until its closure in the mid 1950s.

(Schrift = type; Antiqua = Roman; Enge = narrow; Fette = extra bold; Grobe = bold; Kursiv = italic; Leichte = light; Lichte = thin; Magere = thin; Schmale = condensed, or narrow)

225. Koch designed idiosyncratic 'logos' for the covers of several of Gebr. Klingspor's type specimen books. This was drawn for his Halbfette deutsche Schrift cover of 1913.

Deutsche Schrift (*Kochschrift, Koch Schrift*) 1908-10; preliminary work from 1903
Called *Oxford* for the English market.
For Koch's comments see pp. 26, 28.

Halbfette deutsche Schrift 1910-12
Deutsche Schrägschrift 1910-12
Schmale deutsche Schrift 1911-13
Magere deutsche Schrift 1913-21

Maximilian-Schrift (Maximilian-Gotisch) 1913-14
(Work started 1913 but interrupted by the war; first proofs 1917)
For Koch's comments see p. 43.

Maximilian-Antiqua 1913-14
Koch's first alphabet with roman capitals.

Frühlingschrift 1913-14
For Koch's comments see p. 43.

Deutsche Zierschrift 1919-21

Fette Anzeigenschrift, Schmale Anzeigenschrift, Enge Anzeigenschrift 1916-22

Wilhelm-Klingspor-Schrift 1919-26
Issued both with broad (breiter) and condensed (schmalen) caps and lower-case letters.

Antiqua, Antiqua-Kursiv 1920-22; *Grobe Antiqua* 1923-24; *Grobe Antiqua-Kursiv* 1925-29; *Fette Antiqua* 1926

Called *Eve* in USA and *Locarno* in Britain.

Neulandschrift (Neuland) 1922-23

The first of the three Koch typefaces to be cut by Koch himself. Others were *Jessen* and *Marathon*.

Gotische Schrift (Bible Gothic, finally named Jessen) 1924-30

The second typeface to be cut by Koch. Roman capitals with gothic lower-case.

Wallauschrift (Wallau) 1925-30; capitals finished 1933. Other weights 1933-5.

Kabel (Cable) 1926-29

Leichte Kabel 1926-7; Grobe Kabel 1928.

For Koch's comments see pp. 119, 121.

By the mid 1930s, the Cable series included Light, Medium, Bold, Heavy, Condensed, Bold Condensed, Light Italic, Bold Italic, Shaded, Prisma and Swash Initials.

Prisma 1928-31

Zeppelin 1929

Shadow version of Kabel.

Offenbach c. 1928-34

'*Offenbach*, which is one of Rudolf Koch's most successful types both in the Gothic and uncial forms, was designed in 1928 at the request of Dr Klingspor, who was impressed by an early draft of it on the door of Koch's studio . . . . [He] produced a roman letter . . . which cannot fail to impress by its sheer simplicity and purity. Here are the bare bones, as it were, of the letters, condensed but not distorted, every stroke calculated but alive, and the final effect is one of easy penmanship.' ('D.B.', *Typography*, v. 3, Summer 1937, p. 40)

'The capitals known as "Offenbach" designed by Rudolf Koch in 1930 were the starting point [for the typeface *Stahl* (Steel)], the core which has given the type its character. In 1935 Hans Kühne was entrusted with the task of designing the lower-case letters . . . '. ('Steel', Gebr. Klingspor specimen book, c. 1937) Upon Koch's death, Hans Kühne had taken over his lettering classes at Offenbach.

Marathon 1930-38

The third, and last, typeface to be cut by Koch. One size cut by him.

Holla *1932*

Finished after Koch's death according to Sven Jansen, *Print*, vol. 5, no. 1, 1947.

At least one size had been cut by 1932: a specimen is shown in an essay by Rodenberg on Koch's typefaces in

226. Magere deutsche Schrift, designed 1913-21, was the thin version of Kochschrift. The front cover of the Gebr. Klingspor type specimen book, 1921.

'Die Druckschriften Rudolf Kochs', *AfB*, 11/12, 1933, p. 390.

Koch-Kurrent 1934-5

Issued by Klingspor from Koch's 1927 design for Deutsche Schulschrift (German School Script), an alphabet to be taught in elementary schools.

Claudius 1931-37

Issued after Koch's death.

'As delicate as his Locarno [Antiqua] and as vigorous as his Holla this type has all those vital qualities which are inseparable from all Koch's work. Some of his experiments were inclined to be almost too experimental for a craft so conditioned by usage and precedent as type-designing. One sees that here in the A, which to anglican eyes is a trifle remote from actuality, but the fount apart from that quibble is a triumph of penmanship and typefounding. In the mass the type sets up in that beautifully solid mass that one sees in so many of the Insel-Verlag books, but has, in addition, a delicacy which no fraktur has hitherto possessed.' ('RH' [Robert Harling], 'Rudolf Koch's Last Type', *Typography*, v. 4, Autumn 1937, p. 28)

'. . . [F]rom his designs his son Paul cut the beautiful dancing blackletter Claudius . . . , drawn with great dash, . . . [a] fitting end to the career of this inspired and inspiring designer.' (Carter, p. 65)

227. A selection of Rudolf Koch's typefaces issued by Gebr. Klingspor. Not in chronological order.

Schriften nach Zeichnungen von Rudolf Koch · Geschnitten und herausgegeben von Gebr. Klingspor

Magere deutsche Schrift

Die Schrift ist der Grundstoff allen Druckwerks. Wer kein Auge hat für die Schrift kann auch den Satz nicht würdigen. Jessen.

Halbfette deutsche Schrift

Hitler: Die Kulturdenkmäler der Menschheit waren noch immer die Altäre der Gesinnung auf ihre bessere Mission und höhere Würde.

Fette deutsche Schrift

Denn die lateinischen Buchstaben hindern uns über die Maßen sehr, gut Deutsch zu reden. Martin Luther

Magere Wallau mit deutschen Großbuchstaben

Schiller: Körper und Stimme leiht die Schrift dem stummen Gedanken, durch der Jahrhunderte Strom trägt ihn das redende Blatt.

Magere Wallau mit lateinischen Großbuchstaben

Stärke liegt nicht in der Majorität, sondern in der Reinheit des Willens, Opfer zu bringen.
AUS: ADOLF HITLER »MEIN KAMPF«

Wallau mit deutschen Großbuchstaben

Die deutsche Schrift darf ihren unbedingten Vorrang vor der lateinischen niemals verlieren. Dr. Frick.

Wallau mit lateinischen Großbuchstaben

Wir müssen alle schlechte Arbeit hassen lernen wie die Sünde. J.W. Goethe.
ARBEIT OHNE FREUDE IST NIEDRIG

Schmale Wallau

Deutsche Schrift dem deutschen Wort

Peter-Jessen-Schrift

Wir arbeiten nicht für den Augenblick, sondern für die Zukunft. A. Hitler.
EINTRACHT BRINGT MACHT

Wilhelm-Klingspor-Schrift

Nur wenigen Gottbegnadeten hat zu allen Zeiten die Vorsehung die Mission aufgegeben, wirklich unsterblich Neues zu gestalten. Adolf Hitler.

Frühling

Gott segne Kupfer, Druck und jedes andere vervielfältigende Mittel, so daß das Gute, was einmal da

Maximilian

Paul Lagarde: Keiner Nation nützt irgendwelches Gut eines fremden Volkes, weil es ein Gut, sondern nur, weil es ihr ein Gut ist.

Maximilian-Antiqua

ARBEIT UND FRIEDE

Holla

Die Nation lebt nur durch Arbeit aller. Hitler

Koch-Antiqua

Die Meinung, daß in materiell dürftigen Zeiten kulturelle Fragen in den Hintergrund treten müßten, ist ebenso töricht wie gefährlich. Adolf Hitler

Koch-Antiqua mit Zierbuchstaben

Die Schrift ist die Stimme der Reklame

Koch-Antiqua-Kursiv

Die Kultur der Menschheit besitzt nichts Ehrwürdigeres als das Buch, nichts Wunderbareres und nichts, das wichtiger wäre. G. Hauptmann

Koch-Antiqua-Kursiv mit Zierbuchstaben

Mit deutschem Sang und Klang

Grobe Koch-Antiqua

Jedes edle Werk ist zuerst unmöglich!

Neuland

MEINEN DEUTSCHEN BIN ICH GEBOREN + DENEN WILL ICH DIENEN. MARTIN LUTHER +

Leichte Kabel

Das Buch ist ein Wunder, das seine Wurzeln in der Menschheit hat. Es ist der Menschheit gelungen, in ihm Geist zu verkörpern. G. Hauptmann

Norm-Kabel

Es ist eine schöne Empfindung, wenn wir uns alter Zeiten und alter, unschädlicher Irrtümer erinnern. Johann Wolfgang Goethe

Grobe Kabel

Ein jeder gibt den Wert sich selbst

Fette Kabel

Deine Hand dem Handwerk

Schmale Kabel

Warum man doch das ewige Mißreden hört? Sie glauben sich alle etwas zu vergeben, wenn sie

Geschriebene Grotesk-Initialen

»Papierfabrik Zerkall bei Düren«

Prisma

ERKENNE DICH SELBST!

2. THE MANUSCRIPT BOOKS OF RUDOLF KOCH

The list that follows is from Georg Haupt, *Rudolf Koch der Schreiber* (Leipzig: Insel-Verlag, 1936, pp. 13-14, 19-20) and is presumably from Koch's Index Book. Koch recorded 103 in this day-book, some 42 of which had been lettered up to the end of 1914. Most were of a few pages.

1908
1. Evangelium Johannes, not completed.

1909
2. Der 90. Psalm (Kalbpergament).
3. Die beiden Königskinder.
4. Schiller, Die Künstler.

1912
5. Salus, Liebeszauber.
6. Volkslied: Ich hab die Nacht geträumet.
7. Tegner, Frithjofs Glück.
8. Goethe, Die wunderlichen Nachbarskinder.
9. Mörike, Der Knabe und das Immlein.
10. Keller, Einer Verlassenen.
11. Mörike, Der Knabe und das Immlein.
12. Mörike, Peregrina.
13. Goethe, Gretchen vor der Mater Dolorosa (Kunstbücherei Berlin).
14. Goethe, Gretchens Klage.
15. Mörike, Der Gärtner (Graphische Akademie Leipzig).
15a. Volkslied: Wo ein treues Herze.
16. Goethe, Frühzeitiger Frühling.
17. Goethe, So ist der Held, der mir gefällt.
18. Der 19. Psalm.
19. (No entry).
20. Goethe, Mit einem gemalten Band.
21. Ostern [Easter].
22. Luther, Kyrie eleison.
23. (No entry).
24. Körner, Gebet.
24a. Keller, Tanzlegendchen.
25. Ricarda Huch, Vergiss mich nicht.

1913
26. Goethe, Neue Liebe, neues Leben.
27. Wachet auf.
28. Meyer, Lass scharren deiner Rosse Huf (Landesmuseum Darmstadt)
29. Das Hohe Lied Salomonis (Kunstbücherei Berlin)
30. Spitteler, Pandora (Landesbibliothek Darmstadt).
31. Mörike, Auf eine Christblume.
32. Mörike, An einem Wintermorgen (Kunstbücherei Berlin).
32a. Zum 70. Geburtstag seiner Mutter (GH records this as 'unnumbered').

1914
33. Johannes Chrysostamus (Schafpergament).
34. Mörike, Märchen vom sicheren Mann (Kalbpergament).
34a. Goethe, 20. römische Elegie.
35. Nietzsche, Auf hohen Bergen.
35a. Hafis-Lieder (Schafpergament).
36. Dauthendey, Und wer sich nicht an die Liebe.
36a. Goethe, Schweizerreise.
37. Wessobrunner Gebet (Antiqua).
38. Himmel und Hölle.
39. Fichte, 'Ein Evangelium der Freiheit' (Riess 1905). (Vermerk: 1914 zur Zeit des grossen Krieges geschreiben.
40. Spitteler, Die Glockenjungfern.
40a. Ilias, 6. Gesang.

41. Mörike, Der Knabe und das Immlein (3. Fassung [3rd version]).
42. Buber, Vom Judentum (Kalbpergament).

1916
43. Hermann Hesse, Die drei Brüder.
44. Idyll.
45. Legende vom heiligen Julianus.
46. 1. Korintherbrief, Kap. 13.
47. Gleichnis vom verlorenen Sohn.
48. Das Wessobrunner Gebet (gotische Schrift).
49. Lobgesang des heiligen Franziskus.

1917
50. Leidensgeschichte Christi (mit Federzeichnung nach dem Gekreuzigten von Dürer).
51. Ein feste Burg (mit Bild).

1918
52. Die Seepredigt.
53. Das Buch Ruth (mit Bildern).
54. Der 3. Psalm (mit Bild).
55. Der 2. Psalm (mit Bild).
56. Der 130. Psalm (mit Bild).
57. Der 130. Psalm (mit Bild).
58. Das Buch Hiob (mit 18 Bildern) [30 May].
59. Der Prophet Amos (mit Bild).
60. Die Hexe von Endor (mit Bild).
61. Heymann, Den Ausziehenden.
62. Heymann, Die Hinterbliebenen.
63. Heymann, Die Heimkehrenden.
64. Die Seligpreisungen.
65. Die Bergpredigt.

1919
66. Der Jüngling zu Nain.
67. Das kananäische Weib.
68. Die Leidensgeschichte (Pergament).
69. Das Vaterunser.
70. Die Sauteufel (Mark. 5).
71. Die alte Litanei (Kunstbüch. Berlin) [Easter].
72. Der 90. Psalm.
73. Jairi Töchterlein.
74. Das Wessobrunner Gebet (Folio).
75. Lobgesang des heiligen Franziskus (Folio).
76. Te deum laudamus (deutsch).
77. Christus auf dem See Genezareth (mit Bild).
78. Das Gesicht des Jesajas.
79. Das Gesicht des Jesajas (grosses Format).
80. Der Prophet Jesaja.
81. Die Schöpfung.
82. Gleichnis vom Barmherzigen Samariter (für den Verlag August Kuhn, Berlin, mit Bildern von Erich Waske)

1920
83. Die alte Litanei.
84. Das Karfreitagsgebet (Landesmuseum Darmstadt).
85. O Lamm Gottes.
86. Die Berufung des Propheten Jeremias.
87. Die 10 Gebote.
88. König Sindbad und sein Falke (für den Verlag Blautritt, Dachau, mit Holzschnitten von Walter Klemm). [This title, as König Sindibad und sein Falke, was later published in a limited edition of 500 copies by Wilhelm Gerstung.]
89. König Sindbad und sein Falke.
90. König Sindbad und sein Falke.
91. Matthäuspassion (für den Verlag August Kuhn, Berlin, mit Bildern von Walter Jäckel).
92. Die Opferung Isaaks.

1921
93. Johannesevangelium.
94. Markusevangelium.
95. Äpfelweinpredigt (mit Bildern).
96. Rückert, Kindertotenlieder.
97. Lukasevengelium.
98. Matthäusevangelium.

3: THE WRITINGS OF RUDOLF KOCH

(After its first mention, *Archiv für Buchgewerbe* is abbreviated to *AfB*.)

1. *Die blaue Blume* (The blue flower), Berlin: Fischer und Franke, 1902. 'Teuerdank' series. 'A legend in pictures by Rudolf Koch'; portfolio of 19 black-and-white illustrations with coloured cover.

2. *Klassische Schriften nach Zeichnungen von Gutenberg, Dürer, Morris, König, Hupp, Eckmann, Behrens u. a.* (Classic scripts from the designs of Gutenberg, . . .), Dresden: Kühtmann, 1908.

3. *Die Lieder des heiligen Franziskus von Assisi* (The songs of St Francis of Assisi), Jena: Eugen Diederichs, 1909.

4. 'Handschriftlich hergestellte Bücher' (Lettered books), *Zeitschrift für Bücherfreunde*, early 1910, pp. 399-400.

5. *Die Bergpredigt Jesu Christi in der Lutherschen übersetzung* (The Sermon on the Mount), c. 1910.

6. 'Jakob Grimm und die deutsche Schrift' (Jacob Grimm and German script), *Archiv für Buchgewerbe*, March 1911, pp. 69-70.

7. *Die Schriftgiesserei im Schattenbild* (The typefoundry in silhouette), Offenbach a. M.: Gebr. Klingspor, 1918. A Christmas book issued to Klingspor clients. A facsimile edition, *The Typefoundry in Silhouette*, with English text: San Francisco, California: Arion Press, 1982.

8. *Das Leben einer Familie in Schattenbildern* (A family life in silhouettes), Offenbach a. M.: Wilhelm Gerstung, 1918. Illustrations and texts paper-cut 1910-15. Subsequently published in reduced format as *Häusliches Leben* (Domestic life), Leipzig: Insel-Verlag, 1934 (see item 62 below).

9. 'Maximilian- und Frühling-Schrift', *AfB*, pp. 92-3, 7/8 (July), 1918.

10. *Die Kriegserlebnisse des Grenadiers Rudolf Koch* (The war experiences of Rudolf Koch, Infantryman), written 1918. Published posthumously: Leipzig: Insel Verlag, 1937. The frontispiece is Koch's self-portrait as a soldier, dated 30 July 1916.) Two extracts appeared in Insel's bi-monthly journal *Das Inselschiff*: In the Winter 1934 issue – 'Wo meine Stiefel umkamen' (Where my boots . . .) (dated from Brimont in France, 1917; includes a reproduction of the Boots woodcut), and in the Winter 1937 issue – 'Ein Märchen' [A fairy story, to his children] (dated June 1917).

11. *Die Geschichte vom Weihnachtsstern* (The Story of the Star of Bethlehem), Offenbach a. M.: Gebr. Klingspor, 1919. A Christmas book issued to Klingspor clients.

12. 'Otto Hupp zum sechzigsten Geburtstag' (To Otto Hupp on his 60th birthday), *AfB*, 3/4 (March), 1919, pp. 73-4.

13. 'Über die Kunst des Stempelschnitts' (On the art of punch-cutting), *AfB*, 11/12 (November), 1919, pp. 179-81.

14. 'Die Offenbacher Schreiber' (The Offenbach Letterers), written as the publicity leaflet for the exhibition at the Hessischen Gewerbemuseum, Darmstadt, November 1919, *AfB*, 3/4 (March), 1920, pp. 92-3.

15. 'Das Schreiben' (Lettering), *Jahrbuch des deutschen Werkbundes*, Berlin: Hermann Reckendorf, 1920.

16. *Die Heiligenlegende des Jacobus de Voragine aus dem Jahre 1324 in der Stadtbibliothek Frankfurt a. M.* (The holy legend of Jacob . . . in the Frankfurt City Library), Offenbach a. M.: Gebr. Klingspor, October 1920.

17. 'Über das Durchbilden einer Druckschrift' (On the creation of a printer's type [Kochschrift]), Berlin: *Das Plakat*, No. 7, July 1920.

18. 'Die Freude am Werk' (The joy of work/creation), Offenbach a. M.: Gebr. Klingspor, 1921 (written end of 1920 as foreword to 1921 Klingspor calendar; text

published as 'Das Schriftschaffen als Lebensinhalt', *AfB*, Jan/Feb 1921).

19. 'Offenbach a. M. im Schrift- und Druckgewerbe' (Offenbach am Main in the type and printing trades), *AfB*, Jan/Feb 1921.

20. 'Eine Selbstbiographie' (An autobiography), 'Deutsche Schriftkünstler der Gegenwart' (no. IV of series: Contemporary German lettering artists), Berlin: *Das Plakat*, Sept. 1921, pp. 491-. Koch's text, dated June 1921.

21. *Das Schreiben als Kunstfertigkeit* (Lettering as an artistic skill), Leipzig: Verlag des Deutschen Buchgewebevereins, 1921; second edition 1924.

22. 'Das Perikopenbuch Kaiser Heinrichs des Zweiten' (in the Munich Staatsbibliothek), Almanach der Bücherstube (Horst Stobbe), 1922.

23. 'Aufzeichnungen für einen Volkskalender' (Notes for a people's calendar), 1923.

24. *Das Zeichenbuch* (The book of signs) (with Fritz Kredel), Offenbach a. M.: Wilhelm Gerstung, 1923. The revised and expanded second edition of 1926 was issued in English as *The Book of Signs* by the First Edition Club, London, in 1930. Dover Publications, USA, issued a facsimile reprint of the 1930 edition in 1955.

25. *Offenbacher Sendbrief* (Offenbach newsletter), Offenbach a. M.: Wilhelm Gerstung, 1923. Articles: 'Zum Druck des Markusevangeliums' (On the printing of the Gospel according to St Mark), 'Zum Zeichenbuch' (On the Book of Signs), 'William Morris' and 'Die Schrift "Neuland"' (The typeface 'Neuland').

26. 'Die Rudolfinischen Drucke', *Die Bücherstube* (Blätter für Freunde des Buches und der Zeichenden Künste), Munich: Buchenau & Reichert Verlag, vol. 2, 1923, pp. 138-40.

27. 'Wandlungen im Schriftwesen' (Transformation in the nature of type), *AfB*, no. 1, 1924, pp. 23-6.

28. *Neue Schriftvorlagen zum Gebrauch für Schreiber, Maler, Buchdrucker, Stempelschneider und Handwerker aller Art* (New writing book for the use of letterers...) (with Friedrich Heinrichsen), Dresden: Wolfgang Jess Verlag (with the co-operation of the Museum of Applied Arts, Darmstadt), 1925.

29. Article about the Werkstatt-designed bells for the Friedenskirche, Offenbach a. M., *Evangelischen Gemeindeblatt*, Offenbach a. M., no. 18, 1925.

30. Article about the Werkstatt-designed bells for the Friedenskirche, Offenbach a. M., the Hessischen Heimatzeitschrift *Volk und Scholle*, 1926.

31. 'Grundsätze für die Herstellung von kirchlichen Gebrauchsgegenständen' (Principles for the making of Church utensils), *Blätter für christliche Archäologie und Kunst*, 1927.

32. 'Heinrich Holz' (written 1927-30), *The Fleuron*, no. vii, 1930; *Philobiblon*, 1933.

33. 'Die Offenbacher Haggadah', Vienna: *Philobiblon*, no. 6, 1928.

34. *Die Offenbacher Schrift. Eine Anweisung zum Schreiben einer deutschen und einer lateinischen Schrift* (The Offenbach Script. Instructions for writing a 'deutsche' and a 'latin' script), Berlin: Heintze & Blanckertz, 1928.

35. *Der kleine Katechismus Doktor Martin Luthers* (Martin Luther's little catechism), Kassel: Bärenreiter-Verlag, 1929.

36. 'Geistiger Diebstahl' (Intellectual theft), *Gebrauchsgraphik*, 1929.

37. 'Der Deutsche' (written 1929), *AfB*, 1933, pp. 403-4. When reprinted in the Insel *Ein Deutscher*, 1937, it was given the title *Ein Deutscher*.

38. 'Das Kirchengerät im evangelischen Gottesdienst' (Church furnishings in the Evangelical Service), Monastery of St Marienberg(?), c. 1929 (see also item 45 below).

39. *Vorarbeiten zu einem Bibeldruck* (My work towards the perfect Bible printing), Offenbach a. M.: Gebr. Klingspor (limited edition), 1930; Kassel: Bärenreiter-Verlag, 1930.

40. *Wer ist Victor Hammer?* (Who is Victor Hammer?) (written 1930), Lexington, Ky.: Gravesend Press, 1952 (tr. Ulrich Middeldorf).

41. 'Meine Stellung zur Kirche' (My position in the Church), *Christdeutschen Stimmen*, June 1934, Heft 6, pp. 89-95. From Koch's notes of a talk given February 1930.

42. *Das Blumenbuch* (The flower book) (with Fritz Kredel, Emil Wöllner and others), Mainz: Mainzer Press and Leipzig: Insel-Verlag, 1929-30. Subsequently published in a one-volume, small format edition (see item 57 below).

43. *Das Schreibbüchlein von Rudolf Koch. Eine Anleitung zum Schreiben* (The little writing book of Rudolf Koch, Instructions for writing), with Fritz Kredel; Kassel: Bärenreiter-Verlag, 1930.

44. 'Rudolf Kochs Ansprache an die Mitglieder des Double Crown Club in London' (Koch's speech to members of the Double Crown Club, 1930), *Philobiblon*, no. 1, 1932. In the journal and elsewhere, Koch's talk is mistakenly dated as having been given in 1932. Members expected Koch to speak on his work as a type designer but, in the event, Koch's speech covered his life's work. I have used the title as listed in the *Double Crown Club Rules of the Club... and List of Dinners*, 18th ed., London, June 1969.

45. *Das Kirchengerät im evangelischen Gottesdienst*, Verlag des Rauhen Hauses, 1930 (a commercial edition of item 38 above?).

46. 'Vom Stempelschneiden' (On punch cutting), *Gutenberg-Jahrbuch*, Mainz: Gutenberg-Gesellschaft, 1931. The English translation appeared in *The Colophon*, 1932, as 'On Punch cutting & wood cutting'; the latter section written by Fritz Kredel.

47. 'Johannes Ficker und das evangelische Gesangbuch', Forschungen zur Kirchengeschichte und zur christlichen Kunst, 1931.

48. *Christliche Symbole* (Christian symbols) (with Fritz Kredel), Kassel: Bärenreiter-Verlag, 1932-5. Facsimile edition: *Christian Symbols* (with translations by Kevin Ahern), San Francisco, California: Arion Press, 1996.

49. 'Schriftschneidekunst' (The art of punch-cutting), *Schweizer Graphische Mitteilungen*, 1932. Perhaps a reprint of 'Vom Stempelschneiden'.

50. 'Der Holzschneider Fritz Kredel' (The woodcutter Fritz Kredel), Vienna: *Philobiblon*, no. 10, 1932.

51. 'Handschrift und Schreibmaschine' (Handwriting and the typewriter), Munich: *Die Scholle*, 1932.

52. 'Künstler und Sammler' (Artist and collector) (written 1932), *Zeitschrift der Bücherfreunde*, 1933.

53. 'Das Leben Jesu' (Life of Jesus) (with Trude von Güldenstubbe), Kassel: Bärenreiter-Verlag, 1933.

54. 'Die Werkstatt' (The workshop), *AfB*, 1933.

55. 'Die deutsche Schrift' (The German script), *Zeitschrift für Deutschlands Buchdrucker*, no. 65, 1933.

56. 'Die deutsche Schrift' (The German script) (written by 1933), *Klimschs Jahrbuch*, 1934.

57. *Das kleine Blumenbuch* (The little flower book), Leipzig: Insel-Verlag, 1933, (Insel-Bücherei, no. 281). A one-volume, small format edition of the 1929-30 *Das Blumenbuch* (see item 42 above).

58. 'Die Arbeit am Blumenbuch' (Working on the *Flower Book*) (a letter to Ernst Kellner), *Das Inselschiff* (Insel-Verlag's journal), Summer 1934, p. 176.

59. 'Frömmigkeit und Schöpferkraft – ein Widerspruch? (Devoutness and creativity – a contradiction?), Eckart, 1934(?).

60. *Schriftvorlagen für Schreiber, Buchdrucker, Maler, Bildhauer, Goldschmiede, Stickerinnen und andere Handwerker* (Writing book for letterers, printers...) (with Berthold Wolpe), Kassel: Bärenreiter-Verlag, 1934.

61. *Das ABC-Büchlein* (The little ABC book), with Berthold Wolpe, Fritz Kredel and Gustav Eichenauer; Leipzig: Insel-Verlag, 1934. (See item 67 below).

62. *Häusliches Leben* (Domestic life), Leipzig: Insel-Verlag, 1934, (Insel-Bücherei, no. 124). A shortened and small-format edition of the 1918 *Leben einer Familie in Schattenbildern* (see item 8 above). With an Afterword by Ernst Kellner.

(*Die Kriegserlebnisse des Grenadiers Rudolf Koch*, written 1917-18. See item 10 above.)

63. 'Wo meine Stiefel umkamen' (How my boots met their end) (an extract from *Die Kriegserlebnisse*: Brimont, 1917), *Das Inselschiff* (Insel-Verlag's journal), Winter 1934, pp. 46-50.

64. *Ein Deutscher*, Leipzig: Insel-Verlag, 1937, Insel-Bücherei no. 504. Selected essays (all included above: Die Offenbacher Schreiber, Otto Hupp, Die Freude am Werk, Mein Lebenslauf, Das Perikopenbuch, Anzeichnungen für einen Volkskalender, William Morris, Wandlungen im Schriftwesen, Ein Deutscher, Meine Stellung zur Kirche, Handschrift und Schreibmaschine, Künstler und Sammler, Die deutsche Schrift) with an Afterword by Georg Haupt.

65. 'Ein Deutscher', *Das Inselschiff* (Insel-Verlag's journal), Summer 1937, pp. 145-7.

66. 'Ein Märchen' (A tale) (an extract from *Die Kriegserlebnisse*: June 1917), *Das Inselschiff* (Insel-Verlag's journal), Winter 1937, pp. 56-9.

67. *The Little ABC Book of Rudolf Koch*, Boston: David R. Godine; London: Merrion Press; Offenbach: Friends of the Klingspor-Museum; New York: The Typophiles, 1976. A facsimile edition of *Das ABC-Büchlein* (item 61 above) to mark the centenary of Rudolf Koch's birth. With a Preface by Warren Chappell and a Memoir (in English) by Fritz Kredel.

The journal *Graphische Nachrichten*, June 1934, reprinted in part or in entirety the following articles by Koch: 'Mein Lebenslauf', 'Die Deutsche Schrift', 'Der Deutsche', 'Die Freude am Werk', 'Vom Stempelschneiden', 'Künstler und Sammler' and 'Glückwunsch der Buchstaben'. All have been translated and are included in my text.

4: BIBLIOGRAPHY OF THE RUDOLFINISCHE DRUCKE

Founded 1911
Director (Druckleitung): Rudolf Koch
Printer: Rudolf Gerstung
Firm: Wilh. Gerstung, Offenbach am Main

The sources of this bibliography are as follows:
1. J. Rodenberg's *Deutsche Pressen*, Vienna: Amalthea Verlag, 1925.
2. Minor additions from Rodenberg's *Wilh. Gerstung und die Rudolfinische Drucke*, a variation of the above, issued also in 1925 by Wilh. Gerstung and the Rudolfinische Drucke, probably as a keepsake for the firm's clients.
3. The bibliography of the Press as published in *Die Bücherstube*, vol. 2, 1923, pp. 138-40, 180-81.

The guide to the 1927 Darmstadt exhibition, 'Schrift und Handwerk', states that the Rudolfinische Drucke block-books were cut by Koch and Gustav Eichenauer. Since Eichenauer cut all the punches of Koch's types at the typefoundry (except Neuland, Jessen and Marathon), we may assume that he cut the blocks in wood from Koch's original designs in ink.

Measurements: Height precedes width.

RD1. Fritz Reuter: *Hanne Nüte un de lütte Pudel* (Hanne Nüte and the wee poodle [N. German dialect]). Typeset in Rudolf Koch's Deutsche Schrift [later called Kochschrift], printed in 2 colours (black and red) on Old Stratford paper; the colophon printed in blue. Numbered edition of 300 copies. 296 pages. Published November 1911. Size: 6 1/2 x 5 in. (16.5 x 12.5 cm.)
Title page and chapter numbers cut in wood by Koch. Board paper, designed by Koch, printed in watercolours; title on spine individually lettered.

New Year's Greeting card for 1912. Illustration by Koch of both partners on a ship. Typeset in Kochschrift. Printed on handmade paper.

New Year's Greeting card for 1913. Paper-cut silhouette illustration by Koch showing fictional characters from the first two books: Hanne Nüte, Frithjof and Ingeborg. Typeset in semibold Kochschrift.

RD2. Esaias Tegner: *Die Frithjofs-Sage*. Translated from the Swedish by Gottlieb Mohnike. Typeset in semibold Kochschrift and printed in black and red (with blue colophon) on Old Stratford paper. Edition of 300 numbered copies. 199 pages. Published January 1913. Size: 8 x 6 5/8 in. (20.5 x 16.8 cm.).

RD3. Friedrich Rückert: *Geharnischte Sonette* (Stinging sonnets). Typeset in semibold Kochschrift, printed in three colours, black, red and blue on Old Stratford paper. Vignettes, book cover and title page by Koch. Titles set in an uncial by Otto Hupp. Numbered edition of 300 copies. 27 pages. Published August 1913. Size: 8 1/4 x 6 5/16 in. (21 x 16 cm.).

RD4. Ernst Moritz Arndt: *Vom Vaterland* (from 'A German soldier's catechism'). Lettered by Koch, printed by lithography. Edition of 270 copies on heavyweight Zanders handmade paper, special edition of 30 copies on India paper for which special colours, including gold, were used on the initial letters. 8 pages. Published 1913. Size: 8 1/2 x 7 1/8 in. (21.6 x 18 cm.).

New Year's Greeting card for 1914. Lettered by Koch, printed by lithography in black and red.

RD5. Max Hermanny: *Kriegssonette* (War sonnets). 'Poet, letterer and printer have donated this edition of 100 copies to the Red Cross.' Lettered by Rudolf Koch and printed by lithography. Title-page vignette and initials by Koch. Spring 1915. Size: 10 5/8 x 8 1/2 in. (27.5 x 22 cm.).

(A page is reproduced in *Archiv für Buchgewerbe*, Heft 9/10, 1925.)

Deutsche Kriegsgedichte (German war poetry). A selection from the years 1914-18. Printed for the Maximiliangesellschaft, Berlin (Walter Heynen), 1918. Typeset in Koch's Maximilian. Printed with blue, red and yellow initials on handmade paper. Hand-coloured title-page vignette. Edition of 300 copies. 67 pages. Size: 12 1/2 x 9 1/4 in. (31.5 x 23.3 cm.).

RD6. Rudolf Koch: *Das Leben einer Familie in Schattenbildern* (A family life in silhouettes). 28 silhouette illustrations by Rudolf Koch, printed by lithography on handmade paper. 'For a circle of friends, printed by the Rudolfinische Drucke printers Rudolf Gerstung and Rudolf Koch by Wilh. Gerstung, Offenbach am Main.' Edition of 150 copies. Size (portfolio format): 13 5/8 x 19 1/4 in. (34.5 x 49 cm.)

RD7. Friedrich Schiller: *Das Lied von der Glocke* (The song of the bell). Typeset in Koch's Maximilian. 32 coloured initials by Koch. Leather binding designed by Dora Thormählen. Edition of 100 copies. 25 pages. Published August 1919. Size: 8 3/4 x 6 in. (22.5 x 15.5 cm.).

'From the eighth title the publications of the Rudolfinische Drucke take on a new look in that Koch adopts the printing of single sheets and the block-book, thus going back to the methods of the fifteenth century; he revives these to give them a new form. His aim was to achieve a unity of text and image, to solve the artistic problem in book design wherever these two have to be integrated.' (J. Rodenberg, 1925)

RD8. Martin Luther: *Das Gesicht des Jesaia* (Isaiah's Vision). 22 pages in block-book form with woodcuts by Koch. Published 1919. Size: 11 x 9 1/2 in. (28 x 24 cm.).

(A double-page spread is shown in *Das Plakat*, Sept. 1921.)

RD9. *Die Heilung des Besessenen* (The healing of the possessed [from the Gospel according to Luke]). Block-book of 9 pages, 5 printed from woodblocks. One woodcut illustration by Koch. Edition of 200 copies. 1920. Size: 11 x 9 1/2 in. (28 x 24 cm.).

RD10. *Elia*. Block-book of 16 pages. Text from 2 Kings, ch. 19, 4-18. Woodcut text, three woodcut illustrations by Koch. Edition of 200 copies. Published 1919. Size: 11 x 9 1/2 in. (28 x 24 cm.).

(A double-page spread is reproduced in *Das Plakat*, Sept. 1921, pp. 500-501; a page is illustrated in *AfB*, Heft 1/2, 1921, and a double-page spread in that journal's Heft 9/10, 1925.)

RD11. *Was hülfe es den Menschen . . .* (What doth it profit a man . . .). Quotation for wall (Wandspruch). Single sheet, cut in linoleum by Koch. Edition of 200 copies. Published 1920. Size (portfolio format): 13 5/8 x 19 3/8 in. (34.4 x 49.2 cm.).

(Illustrated in *Fine Print*, v. 7, no. 2, April 1981, p. 67.)

RD12. *Jesaia* (Isaiah). Double-page single sheet, with single woodcut illustration and woodcut text printed on one sheet. Hand coloured. Edition of 200 copies. Published 1920. Size: 20 x 24 in. (51 x 61 cm.).

RD13. *Die Soldatenstiefel* (The soldier's boots). Single sheet of woodcut illustration and text (signed 1919). Edition of 200 copies. Published 1920. Size: 19 1/2 x 13 1/2 in. (49.5 x 34.5 cm.).

RD14. *Die Weihnachtsgeschichte von der Geburt Jesu Christi, wie sie im Evangelium Lukas geschrieben steht* (The Christmas story). Block-book with 10 woodcuts by Koch; title page in two colours. 100 copies printed on handmade paper, five on India paper. Published 1921. Size (portfolio): 8 1/2 x 12 3/4 in. (21.5 x 32.5 cm.).

RD15. Ernst Müller: *Lasset die Hände mir los* (Release my hands). (Müller was born 26 February 1900 in Darmstadt and died 3 November 1916 in Offenbach am Main.) A collection of poetry. Typeset in Koch's Frühling and printed on handmade paper. Edition of 100 numbered copies. Hand-coloured initials by Koch. 20 pages. Vellum binding. Published April 1921. Size: 6 3/4 x 4 5/8 in. (17.2 x 11.8 cm.).

Die Rudolfinischen Drucker (The Rudolfinische Press). Eight-page publicity leaflet detailing past and future publications of the Press. Typeset in Koch's Frühling. Red initials. Issued 1921.

RD16. *Die zehn Gebote* (The Ten Commandments). Two woodcuts printed in black and red on a single sheet of handmade paper. Published in 200 copies, 1922. Size: 24 1/2 x 20 1/4 in. (61.5 x 51 cm.).

(The best reproductions are in *AfB*, no. 3, 1922, and Rodenberg, *Deutsche Pressen*.)

RD17. Hans Thoma: *Die Tageszeiten. Landschaften in Worten* (The daytimes. Landscapes in words). Typeset in Kochschrift, with green initials, and printed on handmade paper in an edition of 150 numbered copies. Ten pages. Size: 9 1/2 x 6 3/8 in. (24.3 x 16.2 cm.)

RD18. Martin Luther: *Drei Hauptschriften* (Three major writings of Luther). The writings are as follows: *Der Sendbrief vom Dolmetschen* (1530), *Von der Freiheit eines Christenmenschen* (1520) and *Von der weltlichen Obrigkeit, wie weit man ihr Gehorsam schuldig sei* (1523). Typeset in Kochschrift and printed with red paragraph indications and dedications in blue on handmade paper and bound in parchment or leather. Printed with the permission of the publisher von Philipp Reclam Jr., Leipzig. Edition of 250 numbered copies. 116 pages. Published Autumn 1922. Size: 6 1/2 x 4 3/4 in. (16.3 x 12.3 cm.).

(A double-page spread is reproduced in *AfB*, no. 4, 1924.)

RD19. *Das Evangelium des Markus* (The Gospel according to Mark). Typeset in Koch's Maximilian. 16 initials hand coloured in three colours by Koch, with chapter titles and paragraph indications in a fourth colour. Binding in paper or parchment cover. Printed black and red. 75 pages. Published Sept. 1923 in an edition of 150 copies. Size: 12 x 7 7/8 in. (30.3 x 20 cm.).

(A double-page spread is reproduced in *AfB*, no. 4, 1924.)

RD20. Friedrich Hölderlin: *Hyperion oder Der Eremit in Griechenland* (Hyperion or The hermit in Greece). Typeset in Koch's Antiqua; printed in black with blue headings in a general edition of 600 copies; the RD limited edition of 100 numbered copies printed on handmade paper. Bound in parchment or leather. 210 pages. Published Autumn 1924. Size: 8 1/2 x 5 3/4 in. (21.5 x 14.5 cm.).

(A double-page spread is reproduced in *AfB*, no. 4, 1924.)

5: PAUL KOCH

Paul Koch, son of Rudolf Koch, would have deservedly earned a reputation as a master printer of international stature had not the war intervened. Born in Leipzig in 1906, he is seen as a young boy in family scenes in his father's silhouette book *Das Leben einer Familie in Schattenbild*. At the age of 19 he was a member of the Offenbacher Schreiberwerkstatt. He died in the war, on active service in Poland in January 1945.

A very brief 'autobiography' precedes his 1933 article for the American journal *The Dolphin* on the making of printing types:

'Though I originally wanted to be a physician, the influence of my father, Professor Rudolf Koch, accounts for my becoming a printer; Dr Karl Klingspor suggested that I learn punch-cutting; and to Mr Victor Hammer's advice I owe my having learned also justification and hand-casting.

'During my apprentice years I was permitted to produce small prints on the hand press; and having complete freedom in the selection and arrangement of the text as well as of the types used, I soon evolved a conception of the book as an object every detail of which was under my care for the purpose of producing a harmonious whole. Later on I worked in the specimen printing department of the Klingspor Type Foundry, where I gained contacts with punch-cutting and type-casting.

'Stimulated by my father's experiments, I learned how to use files and engraving tools; and working for a while in the respective departments of the Klingspor establishment, I acquired the ability to cut my own punches, to strike matrices, and to cast type from them...'. (Paul Koch, 'The making of printing types', tr. by Otto W. Fuhrmann, *The Dolphin*, no. 1, 1933, p. 24)

He cut types for Victor Hammer, Rudolf Koch (Jessen, Wallau, Neuland, Marathon and others), Herbert Post, Berthold Wolpe and Ernst Schneidler.

Paul's first music setting was printed in 1923 in the Offenbach Kunstgewerbeschule when he was a 17-year old student; he continued to issue these little printed masterpieces until 1939. A brief description of his music printing can be found in 'Schrift und Handwerk', the 1927 Darmstadt exhibition catalogue. From autumn 1926 until early 1931 he was a punch-cutter and type-founder at Victor Hammer's private press in Florence – called the Stamperia del Santuccio from 1929, at which time he was joined by another Koch pupil, Fritz Arnold, as typesetter and printer. They had been friends from their Werkstatt days. Together at Klingspor they had both set, and perhaps printed, Rudolf Koch's masterly *Die vier Evangelien* in early 1926.

Paul cut and cast 'Samson Uncial', the type that Hammer used in the first Santuccio publication, Milton's *Samson Agonistes* (1930-31), printed with the assistance of Paul, Fritz Arnold and Reinhold Roether. (Noted in C. Hammer's *Victor Hammer: Artist and Printer*, 1981.) Two of the pages appeared as an inset in *Philobiblon*, no. 8, opp. p. 338, to accompany Prof. Georg Haupt's article 'Die Hammer-Presse in Florenz'.

After leaving Florence in 1931, Paul travelled and worked for a brief period in Vienna at the Officina Vindobonensis; by the end of the year he was back in Offenbach. A small exhibition of the work of Paul and Fritz Arnold was shown at the Frankfurter Kunstgewerbe Museum in 1933 the success of which encouraged Paul to found the fine-printing firm Haus zum Fürsteneck at Fahrgasse 17 in Frankfurt. Arnold became his partner and the master-printer. (The formation of this small firm must have been some relief to Rudolf Koch as he was decidedly worried that Paul was unable to settle down.) The association lasted for four years: by 1937 Arnold was in Leipzig as assistant to Ernst Kellner at Haag-Drugulin. Koch continued to print masterful booklets concerning – or of – music until at least 1939. His father's Jessen was the favoured in-house typeface for these, with Marathon, Claudius and Neuland making frequent appearances.

Paul's music printing quickly attracted national, and international attention. In 1933, the year his article in

the *Dolphin* appeared, he also printed for the American market Katherine Anne Porter's *French Song-Book*, and 'The Holly and the Ivy', with a Kredel woodcut, for the New York journal *Women's Home Companion*. In August 1934 a special number of *Typographische Monatsblätter* featured the work of the 'Schrift- und Druckwerkstatt Zum Fürsteneck' (The type and print workshop of the Haus zum Fürsteneck).

The 'Haus zum Fürsteneck' press took its name from the famous 14th-century house in the medieval part of Frankfurt in which it was located. '[Paul and Fritz Arnold's] workshop Haus zum Fürsteneck produced a number of beautiful music editions on the hand press, and the medieval missal-music was composed from their cases. This music was put to practical use with magnificent effect in the *Offenbacher Haggadah*. The fresh red lines and the angular black signs are a delight for everyone to see.' (Dr S. Guggenheim, *Print*, 1947) The ancient house and the area were destroyed in an air-raid in March 1944. The war also claimed Arnold – he died while a war prisoner in the Caucasus.

In 1932 Paul cut one size of Berthold Wolpe's newly-designed typeface *Hyperion*. A page set in this beautiful type is reproduced in the exh. cat. *Berthold Wolpe, A Retrospective Survey*, 1980.

Philobiblon, v. 7, no. 4, 1934, contains a particularly valuable insert: 'Hand-Pressprinting', typeset in English in Marathon and beautifully printed by Paul which lists the publications available from Haus zum Fürsteneck. These include, along with numerous music publications: '*Hessen*, hand coloured part of a map of Germany which will be published by Rudolf Koch (design by Fritz Kredel) (3.- Mk)'; '*Compass-card*, design by Berthold Wolpe (2.-Mk)'; *The German State Eagle*, punched in brass by Rudolf Koch (2.-Mk); *From the gospel of St Peter*, punched in brass by Rudolf Koch (1.-Mk). Colophon: 'All types used are cut by hand and are printed on damped paper. Coloured woodcuts are stencilled in the workshop. The printers themselves make the red and black inks.'

Another insert in the same journal (between pp. 312-13) is a stunning memorial to Koch ('Rudolf Koch zum Gedächtnis'). The inset, *Acht Gedichte aus des Knaben Wunderhorn*, must be one of the first showings of Koch's Claudius. Colophon: 'Mit einer neuen Deutschen Schrift von Rudolf Koch für den Verlag Herbert Reichner gedruckt im Haus zum Fürsteneck in Frankfurt a. M. Ausgewählt von Dr Otto Reicher nach den Heidelberger Erstausgeben von 1808 u. 1819[.] ' (With a new German type by Rudolf Koch; printed by the Haus zum Fürsteneck for Dr Otto Reicher; from the Heidelberg first edition of 1808 and 1819.)

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3. G. Haupt, 'Ein Notendruck', in 'Rudolf Koch und sein Kreis', *AfB*, Heft 11/12, 1933, pp. 406-8. With a list of his music publications.

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6. *Zeitschrift für Bücherfreunde*, 1935, pp. 40-41, a report of the small exhibition, 'Neugestaltung des Notenbildes (und Arbeiten aus der Werkstatt Haus zum Fürsteneck, Frankfurt am Main)', the work of Paul Koch and Fritz Arnold held at the Horst Stobbe bookshop, Munich, 10-30 November 1934.

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The Rudolf Koch collection of drawings, calligraphic sheets and books, tapestries and prints at the Klingspor Museum, Offenbach am Main, was permanently loaned by the heirs of the artist in 1953, on the foundation of the museum. Further works have since been added, especially by the purchase of Dr Siegfried Guggenheim's collection which also contains much correspondence between Dr Guggenheim and Koch.

Originals are also in the following collections: Department of Printing and Graphic Arts, Houghton Library, Harvard University, Cambridge, Massachusetts; Beinecke Library, Yale University, New Haven, Connecticut; Cary Library, Rochester Institute of Technology, Rochester, New York.

An extensive collection of Koch and Gebr. Klingspor publications are in the New York Public Library.

Most of the references listed below are from three London sources: the British Library, the Victoria & Albert National Art Library and the St Bride Printing Library. Also extremely helpful were the collections of the Institute for Germanic Studies, London; The Warburg Institute, London; and the Department of Printing and Graphic Arts, Houghton Library, Harvard University, Cambridge, Massachusetts.

A visit to the Klingspor Museum (and its library), Herrnstrasse 80, 63012-Offenbach am Main, is essential for anyone seriously interested in studies of work by Koch and the Werkstatt.

My sincere and grateful thanks to all the librarians and curators of these institutions for their generous help.

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7: FINDING RUDOLF KOCH'S GRAVE AT FRANKFURT OBERRAD

Rudolf Koch is buried in the Waldfriedhof Oberrad, the cemetery just to the west of Offenbach-am-Main. Driving from Offenbach, drive west along the Berlinerstrasse to the large roundabout and continue in the same direction along the Strahlenbergerstrasse. Shortly, at the traffic lights, there is a left turn; follow the signs marked 'Waldfriedhof'.

Park opposite the very unimposing entrance gate (near the chapel).

Turn left immediately behind the entrance lodge. After a few metres you will see three paths. Take the one on the right. After about 240 paces you will arrive at a well. Continue on another 50 steps and Koch's grave, half hidden by evergreen and rhododendrons, will be found on the right-hand side of the path.

SOURCES OF ILLUSTRATIONS

BL = British Library, London
IGS = Institute of Germanic Studies, University of London
KM = Klingspor Museum, Offenbach am Main
SBPL = St Bride Printing Library, London
V&A = National Art Library, Victoria & Albert Museum, London
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WI = Warburg Institute, London

Title page: Koch at work-table, 1931. See illustration 188.

(1, p. 13) Hugo Horn ad: *Typographische Jahrbücher*, no. II, 1898, p. XXIV. SBPL.

(2, p. 14) *Die blaue Blume*: Collection KM. Author's photos.

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(5, p. 16) *Görlitzer Nachrichten*, cover: Collection KM. Author's photo.

(6, p. 16) Giuliano: *Karl Klingspor*, 1949, p. 14. SBPL.

(7, p. 16) Rudolf Koch self-portrait, 1905: Collection KM.

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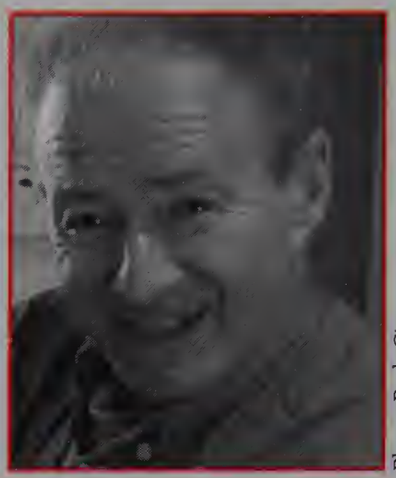

Photo: Beth Cinamon

ABOUT THE AUTHOR

Gerald Cinamon was born in Boston, Massachusetts, and received formal training as a graphic designer at the Yale School of Art and Architecture. He has had a distinguished career as a book designer in New York and London, during which time he has won numerous design awards.

His life-long interest in typography led him to study and write about other designers and illustrators. More than five years of research has culminated in this very individual biographical work on Rudolf Koch.

The author is a member of Letter Exchange and the Double Crown Club.

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